

TEN CENTS

VARIETY

VOL. XII, NO. 4.

OCTOBER 3, 1908.

PRICE TEN CENTS.



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EVA TANGUAY'S

"SALOME"

THE BROOKLYN TIMES, SEPTEMBER 29, 1904.

Miss Tanguay is making this week's attraction one of the best that has been offered at this house this season. Eva's original vision of Salome is surprising. It is surprising because there is absolutely no vulgarity to it. There is a lot of whirling and running about the stage, ponderous music and strong scenic effects, but nothing that is either suggestive or offensive unless one be hypercritical.

THE BROOKLYN CITIZEN, SEPTEMBER 29, 1904.

Eva Tanguay at the Orpheum in "A Vision of Salome." Brooklyn playgoers had a charming glimpse of "Salome" yesterday. It was really Miss Eva Tanguay whom they saw, clad in Biblical garb—or what there is of it—and if the real daughter of Herodias was as cute and pretty and lithesome as her latter-day imitator, why, then the little lady can't be blamed for a good many things that are charged against her. It isn't exactly the Biblical dance she executes nor is it the same that has prompted Maud Allan to imitate somebody so

that somebody else mistake her; it's "Eva Tanguay's Original Version." Imagine a beautiful stage setting with the head of St. John peering out of the wall; then imagine the cyclonic one in pearls and gauze in the foreground, and a blood and thunder storm in the background, with all the musicians banging away as though they were playing the overture to the day of judgment and, in front, the audience going wild with a sea of opera glasses raised where they will do the most good—and you have the star feature of yesterday's Orpheum bill. It's worth while if anything in any vaudeville house ever was worth while. Incidentally, Eva sang several of her stormy songs. No wonder that girl is popular.

STANDARD UNION, SEPTEMBER 29, 1904.

Fine Vaudeville, with "Salome," at Orpheum. Eva Tanguay and her "Vision of Salome" came to the Orpheum Theatre yesterday, and her advent was sufficient to arouse the greatest interest. In these days of divers "Salomes" there is much variety in the presentation of the

wicked daughter of Herodias. Miss Tanguay's impersonation differs from all others save in the one respect of abbreviated costume—and in this the comedienne is governed by the dictates of historical accuracy. The "Salome" of the rollicking Eva is worth seeing, if for its novelty alone, and her John the Baptist head with phosphorescent eyes is interesting, to say the least. The Tanguay songs are also sung in the Tanguay style.

A BROOKLYN ROAST.

BROOKLYN DAILY EAGLE, SEPTEMBER 29, 1904.

Eva Tanguay's "Vision of Salome" disclosed at the Orpheum Theatre last evening is reminiscent of nothing so much as the war dance of an apache or the fetich of a South African savage. Beyond the craze for "Salome" of every brand and variety there is not the slightest legitimate reason for Miss Tanguay's effort. The dance is merely an accentuation of the actress's peculiar step, by which her songs are invested with the quality of perpetual motion, if not of harmony. Eva Tanguay not alone has not the slightest conception of "Salome," from either a Biblical or Oscar Wilde viewpoint, but had she such a conception it would be impossible for her to give expression to it, for the very good reason that she knows next to nothing of the art of dancing. The singer has capitalised a popular if not a laudable public fancy, but as to artistic results there are absolutely none. The number is described as sensational. This even is an exaggeration, as apart from the fact that the singer manages to dispense with wearing apparel to a point just within the bau of the law, there is no appeal to sensuousness in the dance, and the final effect is merely ludicrous and grotesque, rather than sensational or impelling. A considerable expenditure of money upon scenic effects and additional musicians is disclosed, the reason for which is no more apparent than is that for the dance itself.

THIS CRITICISM

"Doesn't Bother Me"



WILLIAM DILLON

Sailing to-day (Oct. 3), after a pleasant and successful engagement in London.

WITH CONTRACTS FOR RETURN ENGAGEMENT, commencing June 14, 1909

THE ANSWER

"Wm. Dillon, the man of 1,000 songs, is distinctly amusing."—Daily News.

"Another excellent entertainer is Wm. A. Dillon, an American composer. He is an excellent light comedian and won his way quickly into the hearts of the Tivoli audience."—The London Stage.

"For his second week at the Tivoli Music Hall, Mr. William Dillon, the American comedian, submits a new number or two, but still clings to 'Playtime,' which is quite the prettiest chorus song of the moment. Mr. Dillon's next successful effusion is 'I'd Rather Have a Girlie Than an Automobile.' Apart from his songs Mr. Dillon is something of a sartorial surprise. An enormous opera hat of a strange design, a huge cravat, a tight waistcoat with leg of mutton sleeves, and trousers shaped like balloons, go to make up one of his costumes, while a second, in grey, is fastened up the back with a skirt coat which amuses the ladies immensely. Mr. Dillon cultivates a restless disposition, strolling up and down throughout his songs. He has a particularly strong charm of personality, and his performance is welcome as a novelty."—London Music Hall.

"William Dillon, the American comedian, who is reported to have written a thousand songs, and is appearing at present at the Oxford, would seem, like Teufelsdröckh, to attach great importance to clothes; but, while the German recluse could only see in clothes a deep moral and political significance, the comedian has discovered in them an inexhaustible store of humour. Some of our English comedians have pretty conceits in costumes, but their drollest ideas fall far short of Dillon's creations. 'Creations' is used advisedly, for there is real genius expended on the invention of some articles in Dillon's wardrobe. In the main they may be described as caricatures of the latest modes in men's apparel. The close-fitting waist theory is exploited in a manner that caused the ladies in the audience to shriek, and the nether garment is of such ample proportions as to suggest that the wearer intended to take in paying guests. An enormous black cravat tied in the Puritan style, and an opera hat of a bygone age complete a get-up as fantastic as it is possible to conceive. The comedian's 'combination' suit, the coat of which is buttoned up behind as is the Prince's dress, is another remarkable conception. It would

probably make the average tailor gasp and drive him to drink.

"It is somewhat difficult to trace the relation between these two fantastic costumes, and the comedian's songs. In fact, they do not 'match' at all; and Dillon probably never intended that they should. The 'costumes' suggest comedy of the broadest type, but the songs which their wearer sings are characterized by a subdued tone and a lightness of touch that are quite rare in our comic songs. Dillon's best effort was 'Playtime,' a tuneful little ditty with a delightful lilt, and sung with artistic restraint. It would not be surprising if this song were to figure in some of our Christmas pantomimes."—News of the World.

"The greatest novelty is the singing of the American comedian, Mr. William Dillon, author and composer of a thousand songs. He does not sing them all, but his selections receive the warmest welcome. His 'Playtime,' and 'Every Little Added to What You Have Got Makes Just a Little Bit More' were capital hits, and became favourites at once."—Weekly Times.

OXFORD.

"The newest turn at this popular house of entertainment is supplied by Mr. William Dillon, who is believed to have written 1,000 songs 'all by himself,' as children say, and nightly sings a selection from them to the great delight of audiences at the Oxford. His specialty at present is entitled 'Every Little Added to What You Have Got Makes Just a Little Bit More.' Another good song he calls 'Playtime,' he singer was enthusiastically received last night."—Daily Telegraph.

"A pleasant newcomer at the Tivoli is Wm. A. Dillon, an American artist who proved himself to be a very capable and humorous comedian. Only a matter of a short time and he will be one of the hall's brightest novelties."—The Referee.

"Mr. W. A. Dillon, an American comedian and vocalist at the Tivoli this week, introduces a new style in both singing and dress which is very pleasing to the audience."—Daily Chronicle.

"An American comedian, Wm. A. Dillon, made a decided hit in his peculiar style of dress and delivery."—The Advertiser.

Opening for WM. MORRIS, October 12th (Orpheum, Boston)

VARIETY

VOL. XII, NO. 4.

OCTOBER 3, 1908.

PRICE TEN CENTS.

STOLL'S SUPPORT OF AGENTS MAY PRECIPITATE STRIKE

**The Artist-Agent Dispute Taken Up by Managers.
Trouble May Follow.**

(Special Cable to VARIETY.)

London, Oct. 1.

The vaudeville situation has a very sober aspect at the present moment. Oswald Stoll has taken sides with the agents in their fight with the artists, and in defiance of the order of the Variety Artists' Federation for its members not to pay the agents any commission pending a settlement of the differences, it is said that Mr. Stoll on next Saturday, Oct. 3, will order that the agents' commission be deducted from the salaries of all acts playing the Moss-Stoll Tour, to be withheld by the houses for the credit of the booking agent.

It is reported that the V. A. F. will order a strike if this is done.

The agents claim the remainder of the managers, or nearly all of them, are with them.

A crisis is looked for Monday.

An adjustment of the difficulty which has arisen between the artists and agents in England has been unsuccessfully attempted. The artists demanded certain reforms in the booking agreement they have been compelled to sign. Following a proposed meeting of an agents' and a V. A. F. committee about two weeks ago, which the agents failed to attend, the artists' organization issued the order not to pay commission until the affair was settled.

Oswald Stoll has been antagonistic to the Federation since the strike, which occurred in London in the spring of '07. He has accepted all opportunities to make this plain, following "the award" decision. It has been said the recent influx of American acts to England was largely caused by the position the Moss-Stoll Circuit took, accepting many foreign acts as a rebuke to the V. A. F. His stand for the agents may be another deft.

The V. A. F. numbers about 3,500 artists of all grades and both sexes.

K. & E. "LOAN" ALICE LLOYD.

Klaw & Erlanger have loaned Alice Lloyd to vaudeville, pending the commencement of rehearsals for Miss Lloyd's starring tour, which will start shortly after election.

Pat Casey has booked Miss Lloyd to be the feature of Keith's, Boston, for two weeks commencing next Monday. Detroit and Buffalo will probably be the English singer's other engagements before returning to New York, remaining in vaudeville but a month.

The McNaughtons will play on the Keith bill the second week. It is likely that at the same time (Oct. 12) Daisy (Lloyd) Wood will be billed by the Orpheum, Boston (Morris), as a counter attraction to her sister at Keith's.

MISS HOPPER AT KEENEY'S.

Next week at Keeney's, Brooklyn, Edna Wallace Hopper will headline the program, having engaged in vaudeville for a week once more through Pat Casey.

Keeney's is encountering opposition at present from the Fulton Theatre, booked on the Morris Circuit. Mr. Keeney, either through this or by favoring an "Edna," procured Miss Hopper, having had as his feature for the past two weeks Edna May Spooner.

RINGLING AND ANDERSON SAIL.

John Ringling, the circus man, and Max C. Anderson, of the Hippodrome and other theatrical interests left Tuesday last for Europe.

Mr. Ringling is going abroad on business in connection with his circuses. He invited Mr. Anderson along. It is some years since the latter visited the old country. The precise moment of Ringling's invitation was propitious for the acceptance. The Hippodrome show is running smoothly, and Mr. Anderson's other theatrical ventures are well taken care of.

BLANEY-MORRIS; EQUAL PARTNERS.

Contrary to the impression that Charles E. Blaney was devoting his theatres to the Morris vaudeville on a percentage scale of either 50-50 or 60-40, Morris standing the cost of the bill out of his share, it became known this week that William Morris, Inc., and Mr. Blaney were equal partners in all the Blaney theatres now giving vaudeville as the entertainment.

HOWARD AND BARRISON PLAYING.

Buffalo, Oct. 1.

Nothing untoward has happened in the engagement of Howard and Barrison at Shea's this week. They opened Monday afternoon, and the atmosphere was not disturbed.

Further than Mike Shea receiving a few telegrams requesting him not to play the act, nothing occurred to recall that Howard and Barrison "jumped" a Morris contract last week.

It was expected that William Morris would attempt to secure an injunction here against the team, but that has not been done. Some other scheme is being hatched up, it is said, for Morris' redress.

Howard and Barrison play Bennett's, Montreal, next week.

MORRIS' BOSTON SHOW.

The first vaudeville program for the Orpheum, Boston, under the management of William Morris, Inc. (opening Oct. 5), is as follows: William Courtleigh and Co., Cliff Gordon, Grace Cameron, "College Girls and a Teddy Bear," Halliday and Curley, Canfield and Carleton, Hines and Remington, Taylor Twin Sisters, Jolly John Larkins and pictures.

NOTHING IN THE CARTER REPORTS.

The reports during the week that Mrs. Leslie Carter had been coaxed into vaudeville at last lacked confirmation. Both the United and Morris office were wrongly alleged to have offered all the way from \$3,000 to \$5,000 weekly for Mrs. Carter's appearance. The former Belasco glittering star once declined an offer of \$30,000 for ten weeks of "vood."

On the Mrs. Carter side a direct denial was given to the reports. Mrs. Carter would not consider any offer for vaudeville, it was said, and has already planned to appear in a production shortly after election.

AMERICAN'S VAUDEVILLE OPENING.

The first vaudeville performance under the management of William Morris, Inc., at the American Theatre, New York, will occur next Monday afternoon.

The only change from the program as previously printed is the substitution of Felix and Cairo for Howard and Barrison.

The estimated cost of the show is \$5,500.

A heavy advance sale is reported for the first shows.

The first Sunday vaudeville concert will take place Oct. 11.

LOIE FULLER'S BIG PRICE.

Loie Fuller, the electrical dancer, is willing to bring her latest effect, "The Ballet of Light," presented by her at the London Hippodrome last month, to New York, if Lykens & Levy, the agents Miss Fuller has commissioned to obtain an engagement, can secure her figure.

It is said Miss Fuller would like to have \$3,500 weekly for the act and will reach here by Nov. 1 if the contract is forthcoming. If the managers do not want the entire number containing 24 girls, Miss Fuller will divide it, sending out two acts over here at a weekly cost of \$2,000 each.

On the other side the new ballet has been twice duplicated by the dancer for presentation in the foreign halls.

MORRISON SUING KEITH.

Boston, Oct. 1.

Suit alleging breach of contract has been commenced against B. F. Keith by Lindsay Morrison, formerly manager of Keith's Boston theatre.

Mrs. E. H. Clement has been installed as the director of the Boston. Her installation by Mr. Keith was with the idea of attracting society to the Boston when that house commences its stock season next Monday.

Morrison has been repeating at the stage door of the theatre.

MITTENTHAUS WON'T RETIRE.

An unqualified denial comes from the Mittenhaus office that that firm has any intention of going out of business, as was reported last week.

ORDERS VIRGINIA EARL OUT.

Baltimore, Oct. 1.

James L. Kernan, owner of the Maryland, ordered Virginia Earl's act out of the theatre last Monday, when she appeared with Albert Gallatin, a portion of her act being new.

It was the "newness" which displeased Kernan, who sat in a stage box. Miss Earl was "trying out" for the first time a little skit on "Salome and The Devil," a combination of the present New York crazes.

Kernan says he didn't like the "cooch" movements of Miss Earl's, the "Salome" costume or the "Soul Kiss."

In reply Miss Earl stated to the papers that Mr. Kernan must have been wandering, as her "Salome" costume was overdressed, she did no "cooch" and neither did she kiss Mr. Gallatin, their lips not meeting.

Kernan also objected to a verse of a song, and to disabuse the reporters of any wrong impressions she hummed the following, sung to The Devil by her.

No, I don't like you:
Don't ask me why.
But I don't like you.
There's no use to try.
What's the good of liking you
When there's something better I can do.

No, I don't like you.
Come a little closer.
I don't like you.
Don't like; no air!
Kiss me; and then.
Kiss me again.
For I don't like you.

The action of Kernan's caused quite some surprise locally. He is the owner as well of the Monumental Theatre in Baltimore and the Lyceum, Washington, both burlesque houses. It is said that at times in the past there has been a "cooch" dancer here and there among the many other diversified attractions the old-time burlesque shows managed to get away with.

The Maryland has been a stormy house for vaudeville artists. The most recent disturbances there prior to this Earl affair were when Robert Hilliard and Eva Tanguay had differences with the manager, while many others have cause to remember the house.

HAS EYE ON LANCASTER.

Lancaster, Pa., Oct. 1.

Harold Spiegel, supposed to represent the United Booking Offices of New York, has been hovering around Lancaster, where the Mozart Circuit has a house. The report out here is that Spiegel is going to locate a site for a new United house to be built by one of its managers.

Lancaster is a lively little city, about the best paying town on the Mozart Circuit just at present.

Rumor says the United has abandoned its announced Elmira opposition to Mozart. The Elmira papers were aglow at one time with announcements of what Keith & Proctor intended doing for the city in the way of a new house and vaudeville.

ADVERTISES A "ROAST."

Seldom does a stage person publicly make known a "roast" received. In this issue of VARIETY, however, Eva Tanguay, the feature number at the Orpheum, Brooklyn, this week, is including among the newspaper reviews a "roast" by the Brooklyn Eagle, calling especial attention to the "panning" in her advertisement, also adding "This criticism doesn't bother me."

DIRECTS "ORPHEUM" TAKEN OFF.

By wire on Wednesday Martin Beck, General Manager of the Orpheum Circuit, instructed the Western Vaudeville Association to order that any "Orpheum" theatre booked by it not on the Orpheum Circuit discard that name.

A great deal of confusion has resulted through many artists receiving contracts for an "Orpheum," presuming it to be one of the Orpheum Circuit. In several cases upon arriving at the local house, the acts have learned that three or four shows daily are necessary.

Many complaints have been received by Mr. Beck, oftentimes alleging deception. The wire was brought about by a rather aggravated case heard of by Mr. Beck the same day.

The Orpheum's General Manager said unless the small houses named "Orpheum" do not change the title, he will advertise those using it, and that they have no connection with the Orpheum Circuit.

"LITTLE NEMO" A SUCCESS.

Philadelphia, Oct. 1.

"Little Nemo" was produced here last Monday night, receiving unstinted praise from the public and unusually flattering comments from the press. It is described as a brilliant and scintillating concoction of laughable comedy with a bright, catchy and tuneful score.

The producers have been lavish in mounting the show and the costumes and settings are extraordinary in richness and color. Harry B. Smith is responsible for the book; Victor Herbert supplied the music. Joseph Cawthorne, Henry Kelly, Billy B. Van, Master Gabriel, Dave Abrams, Aimee Ehrlich and others have been credited with individual hits and the show generally is considered a success from the start.

MOZART QUILTS BINGHAMTON.

Binghamton, N. Y., Oct. 1.

E. E. Mozart has given up his scheme for running vaudeville at the Lyric (the renamed Bijou). A moving picture show under new management started there on Monday. It was rumored here that the place might be turned over to burlesque, but the management has declared that this was not seriously contemplated.

Vaudeville acts will be given in conjunction with the pictures.

AN ELEPHANT ORCHESTRA.

Last Thursday at the Olympia, Paris, appeared Schmerdel's Elephant Orchestra, composed of four of the mammoths and a quartet of young women.

The animals play musical instruments in various ways, accompanied by the girls. It is a new act on the other side, shown in Vienna last summer for the first time.

H. B. Marinelli, who manages the Olympia, has the handling of the novelty animal number.

ANNIE DAVIS SENT TO JAIL.

Memphis, Tenn., Oct. 1.

Annie Davis, termed "an actress, toe-dancer and bareback rider," was sentenced in the Criminal Court to one year in prison on Monday for assault upon her husband, J. H. Davis, who prosecuted the charge against her.

Annie said she wanted to go back to the circus ring, but her husband did not fall in with the idea, when Annie attempted further argument with a pistol.

PRESIDENT MEYERFELD IN TOWN.

Morris Meyerfeld, Jr., president of the Orpheum Circuit Co., reached New York Monday after a two-weeks' trip from San Francisco, Mr. Meyerfeld and his family having stopped over on the way.

The theatrical business in the West held out excellent prospects for the season, said Mr. Meyerfeld. He also stated the new \$800,000 Orpheum in San Francisco will open on March 1, next, and that the recently formed Orpheum Co., which included the subsidiary corporations, purchased the Orpheum at Oakland. Mr. Meyerfeld will remain here a month.

\$2,000 FOR MISS BINGHAM.

Revised figures for the tour of Amelia Bingham over the Morris Vaudeville Circuit for ten weeks give the amount of her weekly salary as \$2,000. Miss Bingham will carry a company of three people, and play Young's Pier, Atlantic City, next week under the management of Loney Haskell to "break in" her sketch. It will be called "Supreme Moments of Great Plays," containing the climaxes of the pieces the actress has been identified with.

Mr. Haskell, who will appear on the same program at Young's, is primarily responsible for Miss Bingham's vaudeville engagement. Haskell broached the variety subject to Miss Bingham and her husband as of possible interest to them. Following this up, Lloyd Bingham interviewed William Morris, whereupon the negotiations were closed, Myers & Levitt appearing as the agents.

The United Booking Offices placed a bid for the act.

EULALIE YOUNG WEDS.

Wilmington, Del., Oct. 1.

During the engagement last week at the Garrick of "Polly Pickle's Pets," Eulalie Young, the principal in that organization, married James Donohoe, purser of the *Mauretania*. The ceremony was to have been kept secret, but it leaked out. After the marriage ceremony the husband left here to report on his ship. Miss Young will continue with the act until it leaves for Europe, sailing on her husband's boat.

LAUDER BILLED IN BOSTON.

Boston, Oct. 1.

The Orpheum has bills out announcing that Harry Lauder will play that house. It opens with Morris vaudeville on Monday, Oct. 5.

No date is given when the Scotchman will appear here, but about the middle of November will be the time, it is said.

IRENE FRANKLIN'S "ALL NEW."

The American girl who did something for herself by herself, Irene Franklin, returns to New York next Monday at Hammerstein's with everything new from songs to costumes. It is her first metropolitan appearance of the season.

Burt Green will accompany his wife, as usual, on the piano, with several new compositions for an additional attraction.

YONKERS AND FOREPAUGH'S.

At the Morris office it was said this week that regardless of any report the Blaney Theatre, Yonkers, lately started with the Morris vaudeville, would continue its present policy.

As to the Forepaugh, Philadelphia, under the management of Miller & Kaufman, with vaudeville shows placed by the Morris office at popular prices of admission, it was said that unless an improvement of business turned up over there, there might be a discontinuance. It was intimated that William Morris, Inc., may possibly take over the theatre, too, placing its own manager in charge as a test of the possibilities in the section where the Forepaugh is located.

Reports from Philadelphia have described the attendance at Forepaugh's as heartrending—to the management. Once or twice the theatre nearly had an audience, but after momentarily hesitating the fellow passed on.

A story from Yonkers this week was to the effect that Blaney's there would have to overcome a great deal of feeling aroused by the "Salome" incident last week at that house, when Mlle. Bianca Froelich, one of "The Bunks of 1908," was hooted off the stage.

On Wednesday evening Harry Leonhardt, manager of the Doric, in Yonkers, marshalled a collection of 500 New York Elks into his theatre with the New York Letter Carriers' Band giving Mr. Leonhardt a serenade on Getty Square. The Doric manager's facial features could not be seen through the smile which effected them.

It has been stated without denial that someone around the Doric and Blaney's would be struck with Yonkeritis pretty soon. "Yonkeritis" is another form of the "small-town" disease. It is epidemic mostly in vaudeville and burlesque. The only specialists who have ever successfully coped with it are the variety undertakers. They have one thousand reasons why two houses in a small town can't succeed. Each reason is a valid one.

GREENPOINT'S FIRST BILL.

A week from to-night (Oct. 10) Percy G. Williams' new Greenpoint theatre will create vaudeville history by opening as one of the Williams' Metropolitan Circuit, with Eva Tanguay as the feature.

Others will be Charles Hawtrey and Co., Jewell's Manikins, Lamberti, Keno, Welch and Melrose, Long Acre Quartet, Cook and Stevens, Herbert Brooks and Conroy, Lemaire and Co.

Ben Blatt is the Greenpoint's manager. The admission scale will be the customary one of the Williams' houses.

CARRIES AWAY HER NIECE.

When Claire Romaine, "London's Pet Boy," arrived in New York last Saturday there came with her Laura Bell, Miss Romaine's niece, who had no thought of visiting America until she was fairly on the way.

While bidding her aunt good-bye at Liverpool, Miss Romaine was so affected by the tears of her niece she stopped them by telling the young girl to come along.

On the voyage over Miss Bell's wardrobe, consisting of what she had on, went to the laundry while Miss Bell awaited the return between sheets.

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FRANK WIEBERG, Representative.

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418 Strand (Room 8).

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R. C. Herz is "doubling" this week at
the Alhambra and Colonial.

Zazell and Varnon opened successfully
Sept. 18 at the Palais d'Eté, Brussels.

Al Reeves has returned to his "Beauty
Show" on the Eastern Wheel.

Jules Von Tilzer may be addressed at
the Bijou, Bayonne, N. J., next week.

Lizzie McKeever Stuart, the singer, has
been the mother of a girl since Sept. 8.

John Pinkler is superintendent of the
American. He was formerly at the Union
Square.

Al Fields will play his new burlesque
on "The Devil" at Atlantic City next
week.

Well, what do you think of that!
Frank Bush is writing a dramatic sketch.

Henry Fink will retire from the "Sam
T. Jack" show, having given his "notice."

McIntyre and Heath will remain two
weeks at the Colonial, opening there
Oct. 12.

Fred St. Onge, of the St. Onge Com-
pany, has purchased a fruit ranch at Han-
ford, Wash.

Tambo and Tambo arrived in New York
last Saturday. The act opens at Pantages,
Spokane, Oct. 4.

Amy Anderson and company played
Keith's, Boston, last week, appearing at
1:10 and 7:11 daily.

Lamberti, the musical impersonator, is
reported to have received a large offer
from the Morris Circuit.

Macart's Monkeys will be the lone
American act on the October program of
the Olympia, Paris.

Amy Butler and Ted Snyder have formed
a vaudeville partnership. They will be
placed by Ed. S. Keller.

James Thornton opens on the Orpheum
Circuit Dec. 7 for a tour of thirty weeks,
placed by Wesley & Pincus.

Frank Moulan and Lillian Berri first
play the metropolitan district at the Or-
pheum, Brooklyn, Oct. 19.

Matthews and Ashley play two houses
next week, appearing at both Hammer-
stein's and the Orpheum, Brooklyn.

Ezra Kendall plays Hammerstein's next
week, then Chase's, Washington, which
concludes his contracted United time.

Pastor and Merle, singers and dancers,
direct from Australia, opened on the Sul-
livan-Considine time at Seattle Sept. 24.

Rosa Crouch, formerly of Ladell and
Crouch, and Geo. Welch, the English "bad
boy," are playing in vaudeville as an act.

The Lincoln Square, with Morris' vaude-
ville show for the entertainment, played
to \$1,000 last Sunday (two performances).

Harry Corson Clarke and Margaret Dale
Owen open their engagement on the Mor-
ris time Oct. 5, at Forepangh's Phila-
delphia.

A "\$1,500 act" was offered for this week
at \$60 at the United Offices last Saturday,
with no takers. It is under contract and
playing.

Lester Walters presented for the first
time on Monday "10 A. M." a sketch, at
the Park Theatre, Brooklyn, in connection
with the Spooner Stock Company.

The opening of the new Lyric, Newark,
a Morris Circuit house, has been post-
poned. It will occur some time during
November.

Percy G. Williams' Crescent Theatre in
Brooklyn, devoted to stock, will house a

moving picture and vaudeville show on
Sunday nights beginning tomorrow.

John P. Hill, manager of the Imperial,
Providence, is a grandfather. His daugh-
ter, Mrs. Avon Berger, received a baby
boy last Saturday.

B. A. Rolfe with Mrs. Rolfe will leave
for England Nov. 16, where he will super-
intend the first presentation of his "Co-
lonial Septet" abroad.

Hurtig & Seamon's Harlem Music Hall
will commence Sunday night vaudeville
concerts to-morrow. Moving pictures have
been given so far this season.

Cordie Talcott and Bobbie Talcott (J. B.
Stinson), both of the Carson-Talcott Com-
pany, have become engaged, and will be
married within a few months.

Rigo, the Gypsy musician, may lead the
Lincoln Square orchestra during the open-
ing overture and at the intermission next
week, as a "special attraction."

William Robinson, the colored comedian,
was sentenced to eleven years in prison
on Tuesday after trial in General Sessions
for brutally assaulting a woman.

Minnie Palmer reappears over here at
the Savoy, Fall River, Mass., next week
in "My Sweetheart." Miss Palmer plays
vaudeville under a Morris contract.

Gertrude Golden has returned to New
York after playing ten weeks of Morris
time, and will remain here over the win-
ter, completing her musical studies.

Jack Lewis and Charles Mills, a former
team, have become reunited, opening Oct.
5 in vaudeville in a German comedy act.
Lewis left the "Ideals" for the new act.

On Oct. 20, Fritz Van Haarlem, man-
ager of the Circus Carre, Amsterdam
(Germany), will celebrate the 25th anni-
versary of his connection with the re-
sort.

Sherman and DeForrest open for four-
teen weeks on the Sullivan-Considine Cir-
cuit at Winnipeg, Oct. 12. Lind opens to-
morrow in Spokane for 12 weeks on the
same time.

The advance sale for the Harry Lander
engagement at the Lincoln Square now
amounts to over \$8,000. Mr. Lander ar-
rives on the *Luxitania* about next Friday,
opening Oct. 12.

Walter D. Nealand, business representa-
tive for the Spooner Stock Company, and
Mazie Sinclair, of vaudeville and the
legitimate, were married on Sept. 8 by the
Rev. Robert H. Miller in Jersey City.

C. W. Williams, the ventriloquist, will
"lay off" week of Nov. 5 to "try out" his
new aeroplane at Morris Park, New York.
Mr. Williams will compete with his air-
ship for the prizes offered in many coun-
tries.

Adeline Genoe watched Harry Watson's
imitation of her in "The Folies of 1908"
on Wednesday evening. Miss Genoe ad-
mitted Mr. Watson did several stops she
could not.

The West End, now under the manage-
ment of the Shuberts, will inaugurate
moving pictures for Sunday night enter-
tainments commencing to-morrow. "The
Witching Hour" is said to have played to
\$12,000 there last week.

C. W. Middleton, a custom house broker,
is favored by incoming artists through the
broker having greatly expedited the hand-
ling of baggage, facilitating the prompt
landing. The foreign agents have recom-
mended Mr. Middleton abroad.

Gould and Suratt will play their new
act at Keeney's, Brooklyn, next week,
Miss Suratt having failed to come to an
agreement for the Anna Held show. The
house scenery at Keeney's will be util-
ized for the many changes.

Coccia and Amato were obliged to can-
cel at the Auditorium, Lynn, this week,
through Mr. Coccia injuring his ankle.

Karno's Comedy Co. is at the Doric,
Yonkers, this week, having been shifted
from the Colonial, where the act was
billed.

Augusta Glose has returned to vaude-
ville, having retired two years through a
marriage engagement. Miss Glose is play-
ing on the Bennett time this week, open-
ing in Chicago (Majestic) Oct. 5. The
Casey Agency placed Miss Glose's time.

The "surprise" act which was promised
for the new Fulton Theatre by William
Morris was not on the program, the con-
struction of mechanical features being de-
layed. The feature will be in next week's
shows at both the Fulton and the Ameri-
can.

May Irwin played "Mrs. Peckham's
Carouse" at the Garrick Tuesday evening
as a curtain raiser to "The Mollusc." Miss
Irwin received extremely flattering "no-
tices." It is the same Geo. Ade piece which
May's sister, Flo, introduced to vaude-
ville. Flo Irwin is also playing it as an
"act" at the American, St. Louis, this
week.

With the opening of the season singers
had better guard against accepting in-
ferior songs to those on the market which
might help their acts, even without a week-
ly payment from the publisher. There is
a case on record, and may perhaps be par-
tially paralleled many times, of a singer
who refused a song without a payment of
\$15 weekly. This same song "made" an-
other girl in a Broadway production.

Jenie Jacobs received a pot of sham-
rocks this week, sent her by Joe Hayman
from Ireland. The custom authorities
held up the present to discover if any val-
uables were secreted in the dirt around
the little green flowers, and when Miss
Jacobs received her shamrocks they were
nearly dead. Placing them on Pat Casey's
desk, Ireland's lucky leaves at once
brightened up. The reports were that
they would live for Casey, although Miss
Jacobs was talking to them like a mother
when last heard from. Everybody blames
Joe Hayman. Had he placed on the card
attached "Joe O'Hay" instead, there
would have been no trouble, perhaps.

EMPIRE'S ANNUAL MEETING.

Cincinnati, Oct. 1.

At the annual meeting of the Empire Circuit Co. (Western Burlesque Wheel), held here yesterday, James J. Butler was re-elected president; James E. Fennessy, secretary; Geo. W. Heuck and Geo. W. Rife, vice-presidents, and John H. Whallen, treasurer.

The former board of directors held over with the exception of Harry Martell replacing Harry W. Williams, Jr., on it.

It is announced that no other business of importance came before the meeting.

REVISING "BOHEMIANS."

Baltimore, Oct. 1.

Tom Miner arrived here early this week and, after putting "The Bohemians" through a rehearsal at the Monumental, directed a number of changes in the show. Mr. Miner joined the company last week in Washington, starting the work of revision there, carrying it over to this week.

The new show was given Monday evening and ran off fairly well. Johnston, Buckley and Company did not show "The Yellow Streak" as programed, due to the opposition of the authorities to boxing. Jeanette Buckley and Ed Johnston returned for the time being to the former specialty.

"CHOOCEETA" ACQUITTED.

Chicago, Oct. 1.

A jury here discharged "Chooceeta," the "cooch" dancer, who had been arrested charged with giving an indecent exhibition. It was reported that one of the jurors admitted he enjoyed seeing a "cooch" dance himself.

OFFICIAL "DOCTOR" NO LONGER.

Dan Doty is no longer employed by the Empire Circuit as its "doctor." Doty puts on or restages the Western burlesque shows only by arrangement with individual managers, engaging in a general business as stage manager.

COMPLAIN OF VIOLATION.

Louisville, Oct. 1.

Charging that the building laws were being violated by the constructors of the new Gaiety Theatre, the Columbia Amusement Company playhouse (Eastern Burlesque Wheel), which is in course of erection on Jefferson Street, a warrant was served a few days ago upon H. L. May, the Cincinnati contractor who has the work in charge, and Will Kennedy, superintendent of construction.

The specific violation upon which the charges were based was the construction of a lobby less than 30 feet in width as provided in the regulations.

Whallen Brothers operate the Buckingham Theatre here. It is devoted to Western Burlesque Wheel shows.

THE VIRGINIA REOPENS.

Chicago, Oct. 1.

The Virginia, which had its license revoked for being overcrowded, has reopened with vaudeville.

BECK'S MACHINE IN 24-HOUR RACE.

The Renault car of Martin Beck's is in the 24-hour automobile race which started on the Brighton Beach track last night (Friday). Mr. Beck's chauffeur is driving it.

Yesterday afternoon, Mr. Beck guided the machine in a ten-mile brush.

POOL MEMBERS SATISFIED.

Different members of the Western Burlesque Wheel "pool" combination have expressed themselves as entirely satisfied with the new scheme after a little over a month's trial.

It is said that the "pool" shows have made a very fair record as against their last year's showing, and the sudden slump of business in the West has been partly equalized by the Eastern success of the houses.

Every week the owner of every "pool" show receives from Cincinnati a voluminous statement in which are contained the receipts of each show in the combination, together with total expenses, gross takings and net profits to show and house. Up to date, according to one manager, the "Sam T. Jack" show (owned by the Miner Estate) has turned in the largest profit.

Contrary to the plan first announced, the shows will not draw down dividends in direct proportion to their individual earnings. The whole profits of the "pool" will be divided into twenty parts at the close of the season. All managers interested (just a score) will receive the same amount except that a bonus goes to the manager whose show earns more than a certain fixed amount.

MIRIS WITH 72 TRUNKS.

With 200 costumes packed into 72 trunks and 10 dressers to look after her on the stage, Fatima Miris, the Italian quick change artiste, arrived on the Roma last Tuesday, immediately apologizing to William Morris (with whom she is under contract) for having left the reminder of her 150 trunks, usually carried, at home. Mr. Morris assured her that 72 ought to do.

The Miris girl is a distinct Italian type and will appear at the Lincoln Square Monday afternoon, probably "doing" 22 minutes, although her repertoire is capable of a three-hour performance. "The Geisha" will be her first act.

Miss Miris is a direct descendant of the late King Humbert of Italy; she speaks eight languages, including a smattering of English.

EASTERN OPENS MONTREAL.

Montreal, Can., Oct. 1.

Eastern Wheel burlesque has its premiere at the Princess Monday (Oct. 5), when that house, just completed, opens under the auspices of the Columbia Amusement, with Manchester's "Gay Masqueraders."

It would appear that the Easterners are not going to have things all their own way. It is already rumored about town that if the Princess draws business away from the Theatre Royal, the Western Stand, the Sparrow Company, which controls the Royal and three other local houses, will probably shift its burlesque bookings to the Theatre Francaise, the latter being better located than the old Royal, down in the French quarter.

In addition to this the Princess will have to buck Bennett's vaudeville house. For next week that establishment is advertising a strong bill, especially arranged to meet the opposition of the burlesque house, situated almost directly across the street. The features of the Bennett's show are Jos. Howard and Mabel Barrison, Bessie Valdare Troupe of bicyclists, Franco Piper, banjoist, Ed. F. Reynard and George Reno and Company.

As special attractions next week with the "Gay Masqueraders," the "Australian Woodcutters" and the Royal Musical Five, both acts on the Morris time, have been engaged.

ROMANCE IN WEDDING.

Poughkeepsie, N. Y., Oct. 1.

It became known here this week that the wedding of Johnnie Le Fevre and Frankie St. John in Schenectady last week was a re-marriage, the couple having once been married and divorced. Miss St. John was divorced in 1903 from George F. Hall, and in January, 1904, wed Mr. Le Fevre. They played in vaudeville as a team until June of this year, when they separated.

In August Miss St. John secured a divorce. Since then the pair have made up their differences and were married again in Schenectady Sept. 21.

CRUSADE AGAINST POSTERS.

Toronto, Can., Oct. 1.

A revived crusade is under way here against the display of theatrical posters which, it is claimed, are too frequently of an immodest character. The Rev. Dr. Chown, a local clergyman, was before the legislative committee at City Hall last week with a protest against a burlesque show he had seen. Dr. Chown said that some time ago he had made representations on the same subject to the Minister of Customs, and the latter had instructed his inspectors to destroy all objectional posters that came under their notice as the shows entered Canadian territory from the States.

CHANGES IN "BLUE RIBBONS."

Chicago, Oct. 1.

The "Pullman car" scene which Searl Allen placed with the "Blue Ribbon Girls" will be withdrawn next week. A misunderstanding with the management is said to be the cause.

Other changes will also shortly be made. A corps of chorus girls able to wear tights will be recruited, it is said.

CHANGES IN JACK SHOW.

Chicago, Oct. 1.

Ed. C. Miner, the burlesque manager, was in the city looking over the "Sam T. Jack Company." He left with the organization for Indianapolis, where several changes were made. Will Reohn succeeded Albert Hoag as manager, and Cora Livingston, the wrestler, engaged as one of the features.

"JOLLY ZEB" DIES.

"Jolly Zeb," one of the most widely known trick bicycle riders on the stage, died Tuesday morning in the Bushwick hospital, Brooklyn, of typhoid-pneumonia, after an illness of ten days. He was taken sick two weeks ago while playing with "The Ducklings," a Western Wheel Burlesque show, in Philadelphia. Notwithstanding his illness he insisted upon coming to Brooklyn with the organization and played the matinee performance Monday, Sept. 21. After doing his act, he collapsed and was removed to the hospital.

Zeb was a member of the original Zeb and Zarrow bicycle act. While playing in Texas a little over a year ago his partner was killed. Then "Zeb," whose real name was Ferguson, played with a burlesque show as a monologist. Previously to his joining "The Ducklings" he played about in the West, where he acted as stock producer in numerous halls.

WESS JUMPS AGAIN.

Atlanta, Oct. 1.

The Lyric closed last Saturday without its manager, Jos. Wess, present. The acts on the bill were given a benefit this week by the Orpheum (Weber & Rush) to secure sufficient funds to leave town.

Wess recently left Avon Park, Youngstown, Ohio, under similar circumstances.

TAKES BROADWAY MUSIC STORE.

Geo. Krey of Boston now has the former Helf & Hager Broadway music store. It opposes the one operated by Jerome H. Remick & Co. on the next block.

**TWO SONS OF VAUDEVILLIANS.**

Young JACK McMAHON'S pony cart, with Tim's son to the right. The boy on the left is W. C. FIELDS' ("Whitely") youngster, and has the color of hair which gave his father the sobriquet.

The photograph was taken at Atlantic City the early part of last month where TIM McMAHON and EDITH CHAPPELLE (Mrs. McMahon) were rehearsing their several vaudeville acts.

When young Jack is not driving his pony or teaching his bull dog new tricks during the summer, he is acting as Captain on McMahon and Chappelle's yacht.

LEO CARRILLO'S CARTOON OF THE WEEK



PANTAGES IN SAN FRANCISCO.

San Francisco, Oct. 1.
There is a good deal of unauthenticated gossip going about just now that Alex. Pantages contemplates establishing a San Francisco connection to his northwestern circuit. The rumors may be partly accounted for by the recent visit of Attorney Winstock, of Seattle, who looks after the Pantages interests, to this city, where he was in conference with the Western States people.

The subject of the conversation was not divulged, but here again gossip is busy and the theatrical sharps would not be surprised if, when all things are known, Alex. Pantages developed as the big man of the Western States crowd. Otherwise he will probably enter San Francisco anyway.

CLOSE THROUGH "SALOME."

Chicago, Oct. 1.
"The Girl Behind the Counter," Lew Fields' show, ends its Chicago engagement Saturday night, a few weeks ahead of time.

The "Salome" dance, as given by Lotta Faust in the production, is generally attributed as the reason for the premature ending of the run.

Chicago isn't wild over the "Salome" thing. How a woman looks undressed isn't important out here—at least not \$2 worth.

Agnes Mahr will have a new act in November when playing the Orpheum Circuit. It will be called "A French Poodle."

"FEMALE HARRY LAUDER" COMING.

Before Harry Lauder shall have ceased his vaudeville labors over here this coming trip, his female prototype, according to the reports, will be playing on the United time, commencing Dec. 7 next at one of Percy G. Williams' theatres.

"The Female Harry Lauder" is Jessie Preston. She sings Scotch songs only, and has something of a reputation abroad.

SECOND POLITICAL MASS MEETING.

The second mass meeting of the White Rats Political League will be held tomorrow night, Oct. 4, at the American Theatre, loaned again to the League by William Morris, Inc.

A number of well-known public speakers have volunteered to address the crowd.

GUYER AND CRISPI SPLIT.

Messages reaching here this week from Paris told that Ned Nye has formed a partnership with Ida Crispi, formerly of Guyer and Crispi, and the new act is looking for American time, Nye having written the Casey Agency to secure it, while Miss Crispi wired M. S. Benthams.

Guyer and Crispi were on the opening bill at the Olympia, Paris, appearing Sept. 1. In the revue which was also given in the same theatre, Ned Nye appeared, having been specially engaged for the production. Nothing has been heard from Guyer.

FULTON THEATRE OPENING.

Independent vaudeville came to Brooklyn last Saturday night when the Fulton Theatre opened its doors to an audience that packed the place from orchestra pit to gallery. By 7 o'clock not a seat was to be had, and by the end of the overture the back of the house was lined with standees five deep. It was said that the evening performances for this week were sold out by Monday afternoon.

The house is on Fulton Street, three doors west of Nostrand Avenue. This is half a dozen blocks beyond Keeney's, a United Booking Offices' connection, with which it enters into active competition. It has a capacity of about 1,800, and is a modern building of cantilever construction and cosy interior. Opening night the big chamber in the dome was not lighted as the audience entered, but when it was turned on the house had a cheerful look.

When William Slafer stood up to direct "The Star-Spangled Banner" as the opening overture everybody recognized him as the former Hyde & Behman leader and Brighton Beach bandmaster. He came in for a cordial welcome.

William Trimbarn is the manager of the house, and also secretary of the Fulton Theatre Company, the corporation which built the house. Matinee prices are from 15 to 75 cents; evening scale, 25 cents to \$1.

The staff includes Henry J. Blossom, treasurer; George E. O'Brien, James L. Schonberg, stage manager, and George Fostner, advertising agent.

PARIS VERY MUSSY.

Paris, Sept. 23.

Another theatrical crime, although not yet with fatal results as was that of the Scala music hall, is causing much discussion in theatrical circles of the Gay City. At the Ambigo Theatre, the home of melodrama, on Sept. 11, just as the performance was finishing at midnight, Jules Stien, the former press agent of the house, walked into the office of Mr. Freygefond, the manager, and demanded the return of some money he claimed was due him. This was refused. Stien immediately covered his former employer with a revolver and fired thrice, each shot taking effect. He then rushed away. Stage hands, attracted by the noise, hastened to the assistance of the manager, whose condition was found serious.

Stien has since been arrested, and is now preparing his defence, which may bring to light the manner in which some Parisian playhouses are run. Mr. Freygefond is dangerously wounded, but there is hope of saving his life.

FITZSIMMONS' DOUBLE KNOCKOUT.

Watertown, N. Y., Oct. 1.

Bob Fitzsimmons picked up some little loose change last week while here as the headline on the Orpheum's bill. One evening, by especial invitation, Fitzsimmons met two "locals" in the same ring on the same evening, and quickly disposed of both.

GLOBE-TROTTERS BACK.

San Francisco, Oct. 1.
The World's Entertainers are back in San Francisco, having given up their project to encircle the globe after reaching Honolulu.

The party was made up of Hallen and Kuller, Rinaldo, James Pope, Adonis and Lottie, Mlle. Miles and Henri French. French was prevented by illness from starting out with the expedition, but joined later.

The finances of the company were satisfactory when they turned back. Reports from Australia indicated that business conditions there were unfavorable and the travellers decided to quit.

PRODUCTIONS TO GO SLOW.

Charles Felekey, director of the Orpheum's Producing Department, announced this week that with the appearance of "The Trusty," the Producing Department will have put forth twelve numbers in a comparatively brief period.

There are sufficient underway to keep the staff busily employed until New Year's, Mr. Felekey says, and to perfect all the output more time will be hereafter devoted to the details.

ELTINGE A STAR.

Indianapolis, Oct. 1.

Julian Eltinge will be a Cohan & Harris star next season. A production will be built around the impersonator. Geo. M. Cohan will supply the book, lyrics and music.

Reports saying that either Eltinge or Rice and Prevost intend leaving the Cohan and Harris Minstrels (where they now are) have no truth. Both acts deny the stories.

TWO "PATRIOTS."

Through his attorney, Gus Dreyer, Al Sutherland this week notified Charles Frohman he (Sutherland) claimed all rights for the stage to the title of "The Patriot" under which Mr. Sutherland is presenting a vaudeville number first publicly produced by him last spring at Lawrence, Mass. It is now on the United time.

At Atlantic City last week Willie Collier, under Frohman's management, made his initial appearance in a new play, also called "The Patriot." This week Mr. Collier and the piece are in Washington.

Whether Mr. Sutherland is aggrieved or sees advertising, who can tell? He won't.

BANDMASTER INNES SERIOUSLY ILL.

Seattle, Oct. 1.

Suffering from fever, Frederick Innes is dangerously ill at the Savoy Hotel. He is the well-known Eastern bandmaster. Mrs. Innes is with him.

Innes came here as musical director of the Alaskan-Yukon-Pacific Exposition.

TED MARKS' SECOND CONCERT.

On Sunday night at the Majestic, Ted Marks will present his second concert, giving a "straight" show.

After Mr. Marks' entertainment last Sunday he was summoned to court for a violation of the "Sunday" law. Marks waived examination, and was held for Special Sessions.

At Gallagher is with the Albert Sutherland office.

RIVAL "MILK CAN" MYSTERIES.

Seattle, Oct. 1.

Frivaldo, said to be an importation from Australia, opened here Sept. 26 with his "milk can" mystery, first presented in this country by Harry Houdini.

At Pantages' the Sullivan-Considine opposition here, Hardeen, a brother of Houdini, opened Sept. 28 with the same trick as his feature.

MCCOY RETURNS TO BOXING.

The vaudeville debut of Kid McCoy has been deferred. "The Kid" is going back to the boxing game, and will have his first go at the National Sporting Club, New York City, on Oct. 16. It will be a six-round bout. There are five or six candidates on McCoy's list who will have a chance at the shifty middle-weight in due course.

McCoy has reduced to 180 pounds, and expects to make 165 before entering the ring. He is training daily.

The vaudeville appearance may follow later, when Billy Jerome will prepare the monologue for McCoy, by request.

RUBY "OUT."

Jules Ruby is no longer of the former trio, now a duet, of agent-managers, who have operated the Olive Opera House, Sing Sing, and the Lyceum, Englewood, N. J., with vaudeville for a number of recent months.

Noiselessly have the houses been conducted, although playing seven or eight acts weekly, each with prices of admission running well up.

The rumors of Ruby's leaving were of a jovial nature, with much of the humor claimed to be based upon fact. Mr. Ruby would say nothing regarding the matter excepting he was out. Asked if the "out" went two ways, Mr. Ruby would not deign to reply.

"SIDE-WHEELER" THARDO ARRESTED.

Binghamton, N. Y., Oct. 1.

Claude Thardo, the vaudeville singer, was arrested here Monday upon information from the New York police that he was wanted in that city to answer to a charge of grand larceny. No details accompanied the message. Thardo arrived here from Elmira Monday and registered at a local hotel.

He gained the nickname "side-wheeler" from the fact that he uses a crutch.

CLARICE VANCE.

With no blare of trumpets, quietly as she went, the Southern singer, Clarice Vance, returned this week after filling one of the most successful engagements abroad which it has yet been her good fortune to make. In fact, so unmeasured has been the impression she made this time with the hard-to-please British that immediate contracts were extended her for early return engagements at an increased salary—slight, but an increase, nevertheless.

Miss Vance brought back with her the usual abundance of garment novelties so dear to femininity. Outstanding among these is one that is liable to "make some talk." It is a frolicsome little frock of French fibre, frivolously fashioned and unbelovely—a genuine Parisian creation.

The Senegambian star will be seen in it at Blaney's Lincoln Square Theatre Monday, Oct. 5.

TESTING A CRAZY LAW.

New Orleans, Oct. 1.

The lawmakers for Louisiana have brought themselves to the front as about the most sublime collection of idiots who ever interfered with the theatre-going public.

At the last session of the Legislature, an act was passed affecting only the city of New Orleans, forbidding under penalty of arrest the seating of any person in a theatre while the curtain was up. The management alone is held responsible.

This particularly hits the Orpheum here, which plays a vaudeville show without an intermission, not giving the house an opportunity to seat late-comers at any time.

Jules Bistes, manager of the Orpheum, has allowed himself to be taken in custody, having violated the statute by permitting two persons to seat themselves while a number was on the stage.

It will be a test case, and carried to the Supreme Court, if found necessary. One of the local papers commenting on the arrest said the Legislature might as well have passed a law ordering the arrest of anyone who did not wear evening clothes after dark.

Since the Lottery charter was killed in this State, official lawmaking isn't the job it used to be.

WHITE PLAINS HOUSE COMPLETED.

The new vaudeville theatre at White Plains is practically completed. It will seat about 1,000, and open Nov. 2 under the management of Starich & Newell.

Seven acts and pictures will be the bill. Three days a week will be played by the acts, who will probably divide the full time with a vaudeville theatre in Stamford, Conn., now building.

Reich & Plunkett will place the bookings for both houses.

HYPNOTIST OWNS SHOW.

Prof. Carl Hermann, the English hypnotist, who played a few weeks in vaudeville last season, has organized his own vaudeville show and will appear at the Broadway Theatre, Norwich, Conn., next Monday. He is in Bayonne, N. J., this week.

In the bill, besides others, will be The Musical Boys, Emma O'Neill and Bunth and Rudd. One-week stands only will be played, a few New England towns having been already routed.

DELEGATIONS TO MEET LAUDER.

The *Lusitania* is steaming towards New York, having left England this morning. Among its passengers are Harry Lauder, Hugo Morris and Mr. and Mrs. Geo. Foster.

Upon the boat reaching the bay next Friday it will be met by several delegations. There will be bands and a cannon salute to greet the Scotch comedian before he steps ashore.

The Scottish societies have committees to meet their countryman. The White Rats will also be represented by a number of its members.

The Morris Circuit will provide a considerable addition to the list of reception parties.

Emilia Frassinetti, violiniste, a sister of Fatima Miris, makes her first American appearance next week at the Lincoln Square.

"THE DEVIL" IN BLACKFACE.

"You loak heah, Mister Debbil, I doan want this ere job; I wants to go bac' to Gallatin, Gawgahe," but "The Devil" obliges Tom Walker to reign over Hell for twenty-four hours in "The Devil and Tom Walker," the new playlet which Lykens & Levy and John B. Hymer will first present at Hathaway's, New Bedford, on Oct. 10.

"The Devil and Tom Walker" is a pure comedy bit on the present rage of sulphurous subjects. Mr. Hymer, who plays in blackface as Tom Walker, has been hanged in his home, Gallatin, Ga. Upon arriving in Hell he is informed by the Devil that, owing to the need of a short excursion for recreation Satan deems necessary, Walker will direct the affairs of Hades during his absence.

With his bodyguard of ten little imps, costumed in crimson to denote the enormity of their sins, Tom Walker steps into command, giving special attention to an imp in white, who, from information, he learns has sinned but once, hence is dressed in white with a black spot to denote the single fall. She is the favored of the ten devilish little ones, all girls, and Walker finally rescues her in an air-ship bound for Mars as The Devil returns, discovering that during his absence the black-faced substitute had inaugurated a "graft" system to release the inmates.

A bulletin board details deaths on Earth, and the visitors to be expected. A chute running onto the stage is the pathway through which the several consignments arrive. When "Salome" appears, Tom Walker as the presiding genius remarks, "Skiddoo, we can't have you here."

"They stood for me on Broadway," replies "Salome."

"They stand for a lot of stuff on Broadway that wouldn't go in Hell," replies the Devil.

The piece will be lavishly set, scenically and electrically. It was written by Mr. Hymer.

ACTORS ESCAPE ACCIDENT.

Brantford, Can., Oct. 1.

The Harmer Theatre is being reconstructed. It was recently wrecked by an explosion of natural gas in the street. The explosion happened just before one of the performances when the theatre was empty. Several persons who were in the neighborhood were killed, and had the artists or audience been in the building there would have been a terrible loss of life. Frank and Della Williams were among those on the bill.

MANHEIMER DISCHARGED.

William Grossman appeared for Sol Manheimer, who was arrested on a charge of violating the Sunday law in connection with a benefit performance at the New York Hippodrome Sept. 20, when the case came up this week.

The court ruled that the police had failed to make out a violation, and Manheimer was discharged.

While singing her newest song "Fishing" at the Lincoln Square last Monday night, Daisy (Lloyd) Wood received \$1.75 in change placed in the fishing net she holds out to the audience. The total amount received by Miss Wood during her engagement over here will be given to some charity.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Oakland, Cal., Sept. 25.

Editor VARIETY:

Piracy is rotten. For five years I have done a Tariff Travesty, which has been the hit of the bill from 'Frisco to Pueblo. And on the bill with Hammerstein's acts, too.

In this act I use a folding go-cart filled with goods of obvious foreign manufacture, and a sign across the front reads "Made in Europe." I can't explain the props for fear of pirates. But I want to say if this Burt Green uses this sign on his go-cart, he is stealing the bread and butter out of my wife's face.

I know Johnnie Reilly brings a dummy on in his go-cart, too, but if Green's dummy is not collapsible, it doesn't interfere with Reilly's, which is. Neither of them has any right to use "Made in Europe" and if they get out here with any stolen stuff Labelski won't stand for it.

A Real Artist.

New York, Sept. 28.

Editor VARIETY:

Just slip this into the Artist's Forum as a warning to artists, especially female acts, against a certain house which I played last week. The manager and proprietor makes it a practice of committing breaches of propriety, such as peeping through knot-holes into the ladies' dressing-room, etc.

This has happened several times, and if I hear of it again, I am going to tell you his name. I shouldn't wouder, though, if by keeping it back from this letter, forty or fifty managers of little houses will suspect themselves.

Al J. King.

P. S. He also has a habit of cutting salaries.

New York, Sept. 26.

Editor VARIETY:

Since introducing "Salome," I have had absolutely nothing to do with my billing, and the line on the Colonial program (which VARIETY quoted), "The Sensation of the Season," was never authorized by me.

This note is to inform you I am far from being egotistical, for I've known of "swelled heads" being punctured quickly in theatricals.

Era Tanguay.

Cardiff, England, Sept. 18.

Editor VARIETY:

Regarding the article in your last edition which has arrived in England, where I am accused of performing someone else's trick, would say that, not having sufficient time to-day to write you as I would like to on this matter, I will do so next week, but you can take it for granted that it is an absolute falsehood. Had it not been for Horace Goldin, the accuser would not have been on the stage. I have never seen nor heard of him performing such a trick. It is nothing new for "copies" to scream a theft by accusing the originator, as I will prove to you later they are accustomed to do.

Horace Goldin.

[Mr. Goldin, in the above letter, refers to Oswald Williams, the English illusion-

ist, who wrote to William Morris (with whom he is booked for an American appearance) alleging Mr. Goldin used his (Williams') "double disappearance" trick in New York during the past summer. —Ed.]

Cincinnati, Sept. 29.

Editor VARIETY:

I wish to say that Will Campbell misstates when he says my dark stage opening and light effects were not and could not have been used in 1901 in the houses I mentioned, as the letters inclosed will prove. Why doesn't he name some of the managers and houses where he opened his act with a dark stage, being discovered on same at rise of curtain, prior to 1901. The necessary proofs should be furnished.

It would be a hard matter to trace the origin of the flood and spot lights the same as he used from front and side of stage at the time I saw his act.

I have never used flood or spot lights in my act, and "my light effects" have never been used by him or any other act to my knowledge.

My stage setting and light effects are entirely different from any other act I have seen or heard of, and any one that says that same is a copy of their act is trying to create a false impression.

As to calling my act a "copy act," certainly all club juggling acts are a copy from the original.

Bert Dell.

(Fonda, Dell and Fonda.)

THE CHORUS GIRL.

BY FRANK WIESBERG.

While the various periodicals and daily newspapers are liberally devoting space in biographing notable stage personages, and commenting at length on other theatrical events, the chorus girl is apparently effaced from the benefits of printer's ink. Still her varied experiences with either musical comedy or burlesque, particularly the latter, are enough to inspire columns of anecdote and volumes of narrative.

The damsel who holds a foremost place among her associates in the front line is pretty and shapely; she has a whimsical sense of humor, seasoned by a fluent current vocabulary. She is an extraordinary example of her sex. Qualifications and accomplishments are hers; she says so herself. She recites her talents to "gentlemen" admirers who she avers flock to the box office on her account. She has every grace and charm, everything except limitations.

In burlesque the chorus girl is more dictatory and inflated with a galaxy of ideas reflecting her own brilliancy. The season has barely started before she apprises the manager she can give the prima donna or the soubrette "cards and spades" in singing or acting.

She tells her "friend," between bites in a restaurant where finger bowls are common, that next season she will have a part unless she resigns.

She has had several good offers.

As a matter of fact, she has been re-engaged to lead the Amazons in a tropical "novelty" number. However, she may wear blue tights, while the others must don red; which is equivalent to playing a part. She also tells her escort how she

broke into the business. She had the talent from babyhood.

The chorus girl is diplomatic. If her escort is a salesman for hosiery, she tells him innocently how very fond she is of fancy hosiery. He leaves with less samples than when he "arrived." The same story for perfume and silk salesmen, and other braids, but the "silk house" man always receives the preference.

The chorus girl likes to talk; she admires anybody who will listen to her. When her "escort" takes a kaleidoscopic peep at her dressing room, and gets a flash of wall clothes and make-up boxes and cracked looking-glasses and near shelves; when he "atakes" her to chop suey (of which she is very fond); when he "blows" her to lobster supper, she talks. She jabs. She spurs for time. She tells her life's story. The young fellow tries to look interested, but he is "stalling." Conversation isn't his aim.

She says lobster was her daily fodder before she went on the stage. Corn bif and cab doesn't sound as well. She isn't stingy with information about "the company." She tells of the "jealous has-beens" with whom she has had to contend for "forty long weeks." She accuses her co-chorister of trying to "cop out" her prospective "friends." Her harrangue is periodically punctuated by "she makes me sick."

In the restaurant she likes to sit near the orchestra. She is fond of classical music. When she isn't translating French and Latin on the bill-of-fare, she is sending in "requests" to the leader. The orchestra plays something from Beethoven. She says, "I just love hard music. I used to play the piano; but I don't think I ever played Sonata. It wasn't published then." She remembers "Il Trovatore" and "Carmen" from the "phonograph." Speaking of Verdi and Bizet, she picks "Rainbow" and "Taffy."

If her escort has passed an "acquaintance" period she tells him she is in debt to the show. The show is all right, she says, but it takes a half season's salary to pay for tights and shoes and things. "Us girls don't get no dowries when we join," she remarks. "I've been with the company now for eighteen weeks and haven't saved a cent. I owe the manager \$32.75. I guess I'll be paying it all season. Angeline you know who I mean—the girl I spoke to when we walked out of the dressing room, well, she's got about \$75 saved and lots of good clothes. I guess her cousin in Brooklyn sends her money."

There is a sentimental side to the life of the chorus girl. She is a harmless and sincere proposition—easily vexed and highly sensitive. She encounters hardships under which more plastic human clay would be crushed. But she bears her trials and tribulations with remarkable fortitude; even laughs at her troubles and won't take life as a tragedy; it is a comedy.

Seventy-five per cent. of her kind has entered the profession through necessity rather than choice; adverse circumstances have forced them into this field.

They come from department stores or shops. The stage is more lucrative. The dining rooms, hotels and factories contribute their quota. The stage holds a glamour. It contains visions of financial independence and diversion, not afforded by the unromantic environs of a counter or hosiery.



PRINCESS RAJAH.

The famous Persian dancer, whose successful engagement is a feature in "Dreamland" (Coney Island) last summer, made her known to New York, is about to plug in a welcome variation upon the "Salome" craze. The new one is called the "Marwar" dance, and according to her own description is composed of seven different Oriental dances. During Princess Rajah's stop at Henderson's the dancer received numerous letters of commendation, including the following:

"Albany, N. Y., Sept. 14th, 1908.
"PRINCESS RAJAH, Henderson's Music Hall, Coney Island, N. Y.
"Allow us to congratulate you on your wonderful and realistic performance in the 'Dance of Salome,' which we saw on Saturday evening. Our party was justly carried away by your graceful dancing. It is certainly far ahead of the other 'Salome' dances we saw in New York City. None approaches your artistic and original dance.
"We are entire strangers to you, but deem it proper to express our admiration for beauty, as well as your high quality of expressing in motion the wonderful story of 'Salome.'
"(Signed) MRS. R. L. LAWRENCE AND COMPANIONS."

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe: If addressed care VARIETY, as above, will be promptly forwarded.)

London, Sept. 23.

W. C. Fields is out on the Moss-Stoll tour, topping bills all over.

Willy Gardener is back in London, just returned from South Africa.

Queenie Leighton of Drury Lane fame is at the Holborn. This girl certainly can get her songs over.

After their very successful appearance in the provinces Callahan and St. George are back in London.

Little Tich moved over from the Oxford to the Tivoli this week. This house is just like home to Tich. He is the big noise there.

Ross and Lewis are at the Empire, Shepherd's Bush, this week. They have bookings which will keep them busy for some seasons to come.

American acts galore on the Coliseum bill this week. Mitchell and Cain, Belle-claire Brothers, Will Van Allin and Willie Gardener are the guilty parties.

It is reported that James Moran, who was to appear in America for Percy Williams, is confined to a local hospital suffering a nervous breakdown.

Horace Goldin announces that he is writing a book to be called "Magic." He also states that the book will not expose any magical illusions, and will be advice to other magicians.

Classie Loftus is being billed for her appearance at the Coliseum in October. The Alhambra management tried to stop Miss Loftus from playing the Coliseum next month by injunction. It was refused.

An elaborate new ballet is in preparation for the Empire. It will be shown within a fortnight. It is to be called "Paris" and Mlle' Kyaksht will have the principal part. Five scenes are necessary to its exposition.

Carney and Armstrong, who recently deputized for the Brothers Horne at the Camberwell Palace, are being touted as comers. The comedian has an irresistibly funny method, but some of the patter used could be brought more nearly up to date.

Alfred Butt, of the Palace, said last night that no arrangements had been made for playing Maud Allan in the States. Miss Allan is still packing them in and it looks as though she would do so until and perhaps long after Christmas.

Jos. Hart's "Futurity Winner" is in Nottingham after time played around London. James F. Morton, who is handling Mr. Hart's interests here, has announced that he will bring over two American acts this season: "The Yankee Doodle Boys" and "The Police Inspector."

Last week (Sept. 14) R. G. Knowles topped the bill at the Holborn Empire, where he is the big favorite. He had the right spot and his "Widow" song caught 'em strong. Ritter and Foster were on in the early part of the show. They got away splendidly from the start and Max Ritter's dancing scored. Phydra, the Greek dancer, was held over a second week. The Six Brothers Luck close the show with a new pantomime. The slap-stick heads the act, as of yore, but the Lucks get the laughs.

The Great Lafayette gave a special matinee at the Hippodrome, Brighton, last Saturday, September 19. The performance was arranged entirely by the conjurer and the receipts were \$500.

Harry Lauder in all probability will receive a great send-off on Saturday, October 3, when he sails for America. There will be a band of pipers at Euston when the train leaves London and also a band on the wharf at Liverpool, beside a bunch of film people on hand.

Jules Charmettes is in England billed as "the man from France." He sings a few English songs in French. They say he is clever.

A LONDON VILLAIN.

London, Sept. 23.

Thomas Barrassford has a house outside of his vaudeville circuit which should not be overlooked. This is the Brit-tania, and it is located at Shoreditch. The house plays drama and gives two shows a night, making it very strenuous for the villain when there is much dirty work to be done. And last week was a busy week for that particular worthy. The play was "The Mysteries of London."

The villain was, of course, the whole show—and wasn't he the bad boy? The hissing was so strong that one would think he was in a roundhouse instead of a theatre. The prices ranged from two cents up to eighteen cents, the boxes being one shilling. It seems the villain has invented a sure kill in the shape of a horse shoe nail with a poisoned end. To show his accomplice the powers of his invention he goes out in the park and casually picks out a healthy looking tramp sleeping on a bench and drives the nail into the tramp's head. Of course, more work for the undertaker. But that is only practicing, for he kills 'em right and left before the curtain falls. He is only stopped when he tries the double cross on the hero, and then it looked as though the audience saved this boy's life, for when the knife was raised to be plunged into his back the crowd yelled "Watch out, he's got it on you," and so he put the steel away for another try when the audience wasn't looking, but it was not to be. The bad man's "pal" disposes of him. And the curtain fell while the crowd cheered. After that the stage was washed of the gore and made ready for the second performance that night of "The Mysteries of London."

PARIS NOTES

By E. G. KENDREW.

Paris, Sept. 23.

Victor de Cottons and H. B. Marinelli, the new managers of the Olympia, have got together a variety program in every sense of the word, and by the good business being done just now it seems to suit the public taste. Things did not go as smoothly as might be hoped on the opening night, but all is now in good working order. The results seem to be exceptional for September in Paris. The Agoust Family, juggling, go well; Miss Barley's Dogs, novel; Green and Wood, good tumbling, resembling Rice and Provest; Guyer and Crispi cause laughter, and the Deonzos, jumping, much appreciated. In the review Rita Harry, Ned Nye and Lulu and Ida Valli give excellent samples of the terpsichorean art. Mr. Hanlon presents his trick of bringing an automobile (from which flowers are distributed) out over the orchestra, suspended in the air. The show commences with a short ballet in two tableaux by John Tiller, in which Ned Nye appears as a Duke, ably supported by some Tiller dancers. Also in the program the Mysterious Grotto of Hagedorn, Roger de Beaumercy, clever imitator, and animated picture post cards. In the second act of the revue the old hydraulic cage which rises from the center of the stage, installed years ago by J. Oller for a lions' performance, is used to good account for a bower of pretty women, and does credit to James Price, the new *metteur en scene* of the Olympia.

Mlle. Therese Cernay, having recovered from her recent illness, has resumed her role in the "Planteur du Connecticut" at the Folies Marigny. The posters advertising this new French operette are printed in the form of the stars and strips, the title "Connecticut" standing out well on Old Glory.

The Folies Bergere is now announced in English on its new posters as the "Best Music Hall in Paris" (a claim likewise made by the managers of the Olympia). Messrs. Bonnel & Dumien have a good program at present, comprising the Hopkin Sisters, W. Galwin, the Bollers, cyclists; the Athletes, the Harmony Four (20-minute turn), MacBanna, the club swingers; and Mayol, the French favorite of the moment; also, the ballet "Sports," similar to one given some years ago at this hall.

The Apollo is making a specialty of the Spanish troupe Gitanela, an excellent number. The remainder of bill amply filled by Mathews, jumper; Ellen Wett, announced as "the American divette"; Suzanne de Binville, with her eight thoroughbred horses; the three La Mazes, Mlle. Muguet, the Glinserett, etc.

Barrassford has previously been running his Paris Alhambra on the system of a complete change every month. He opened again on Sept. 1, but now intends making some alterations in his program on the 1st and 16th. The show commencing the 16th is one of the best yet at this hall. Honores and Leprince, comic acrobats; Resuas, wire; Silvo, musical; Botello and Virginia, on the trapeze, with sensational feat by the latter, who slides down from the third gallery to the stage suspended by her hair; Chung Ling Soo, magician; Arthur Slater, whistler; Henry

Helme, sentimental singer, will be in New York later; Conway and Leland, amusing American monopedes; Mabel Mavis, musical; Four Gerakdos, clever juggling.

The Parisiana has a revue in rehearsal, due at the end of the month. Paul Ruez is managing this hall and at present is giving variety in full. There are in all twenty numbers, and two by the orchestra under Gustave Goublier. The more important are Esther Lekain, who sings pretty ditties, although not exactly new; Darius M. the nimble comic; Inaudi, the marvellous calculator; Camille Ober, who sings in four octaves; Dutard, popular favorite; Karl Ditan, Mary Perret, and Mars Pearl. The program terminates with a somewhat stupid operette "Chonchette," by de Caillavet and Robert de Fiers (the latter a son-in-law of Sardou), well-known playwrights here, but who certainly have not added to the laurels by their present effort. And they have an excellent company at their disposal, comprising Max Dearly, who is always first-class, Alice Bonheur, Brunw, Honore, and many others.

The Casino de Paris was successfully opened on Sept. 17 with an operette, "L'Amour Brule," by Daniel Riche. At the Apollo Messrs. Debasta & Rozenberg have engaged Paulette Darty.

The death of Pablo Sarasate, the well-known violinist, is reported from Biarritz, on 21st. The deceased, who has been ill for several months, was born in 1844, and commenced his studies at the Paris Conservatory of Music at the age of 11. He made several tours through the United States and was one of the most famous violin players of his time.

With the return of good weather the Marigny is again going strong, but will shortly close until middle of May next. The Kratons, "invisible hoop manipulators," are well applauded, and the turn is a most interesting one. Blasco, the lightning artist; the Uessemes, versatile equilibrists; the Roberty Troupe, dancers, and the Floods, are among the acts who have been most successful at this hall.

BENTHAM BOOKING FOR SOHLKE.

The vaudeville productions of the new Gus Sohlke Producing Company will be placed by M. S. Bentham, the agent.

The first, "Western Life," will be shown at the Maryland, Baltimore, Oct. 26 for the first time. Another in preparation, with Clara Belle Jerome at the head, having twelve girls in the piece, will be presented immediately after that date.

FILLIS RECOVERING SLOWLY.

Frank Fillis, the South African circus man, is reported by artists returning from that country to be recovering slowly from his recent financial embarrassment. Fillis is now out in the provinces travelling as manager of a small outfit, run on the "commonwealth" plan, all performers sharing in the profits.

At times the little organization has been hard "up against it," but later reports indicated it was in rather more prosperous condition. Out of his slim profits in the venture Fillis is slowly settling his debts.

MANUFACTURERS POSTPONE FILM RETURNS UNTIL JAN. 1

Agree in Meeting This Week Not to Act on the
Seven Months "Lease" Contract Until 1909.

Film Service Association members will not be called upon to return all films received March 1 to the manufacturers, at least, before the first of the new year. The first shipments under the Buffalo convention were to have been made Thursday, and there had been a strong feeling of protest among the renters. On Tuesday afternoon the heads of the Edison Company and representatives of its licensees met at the Edison New York offices, and it was then decided that the return clause of the manufacturer-renter contract should be left in abeyance until Jan. 1.

"Nothing will be done about returns at all until that date," said President Dyer of the Edison Company. "Many of the renters have just been through a summer of business depression and are entering on the fall season, which shows signs of advancing activity. To insist upon the return of films at this time might deprive them of money-making opportunity. This is far from our desire and we decided upon the course of action to meet prevailing conditions."

"Of course, our action does not in any way affect the validity of the agreement for the return of leased film. What we will do when the subject presents itself after the period of postponement has not yet been decided."

This announcement came as a decided relief to the renters, although it was generally believed that the manufacturers would not insist upon the immediate carrying out of the "lease" conditions.

Seven-month-old reels represent clear profit to the renter. "First-run" orders from exhibitors are rather in disfavor. Every "first-run" client entails a large expense upon the renter for new films, an expense which can be met only by a long series of "second-run" transactions, and it is some time before the exchange has recovered its original outlay upon any film. Not until then does the reel become a paying piece of property. Once it pays for itself, it is a source of profit and it is this "velvet" (so-called in the trade) that immediate returns would have clipped off.

It is not likely that the manufacturers will insist upon too rigorous an enforcement of the return agreement. It was designed in the first place more as a means of doing away with sub-renting by establishing a checking system upon films held in exchanges. Under the old system of direct sale there was no way of tracing old film, but with the "leasing" arrangement it is possible at any time for the manufacturers to demand the return of all goods upon which the lease has expired. In this way renters suspected of "scalping" can immediately be brought to book.

DROP LITTLE EXCHANGES.

Eleven of the smaller members of the Film Service Association have been ordered dropped from the rolls of the organization on the ground that they did not

make purchases to the extent demanded in the by-laws of the Association.

This provision requires that members shall buy not less than \$1,200 every month. After looking up accounts it was shown to the Executive Committee that these eleven members had not ordered that much film and these offices were stricken from the roll: American Film Service, Memphis, Tenn.; Chicago Film Exchange, Omaha, Neb.; Chicago Film Exchange, Nashville, Tenn.; Eugene Cline, Minneapolis; Harstin, Boston; Imperial Film Exchange, Washington, D. C.; Laemmle Film Service, Portland, Ore., and Minneapolis; Stebbing Film Company, Kansas City; Theatre Film Supply Company, Charlotte, N. C.; and Wheelan-Loper Film Company, Fort Worth, Tex.

Many of the concerns eliminated were branch offices of the larger dealers, although they held full membership.

ASK PRICE REDUCTION.

A committee from the Executive Committee of the Film Service Association has made representations to the Edison manufacturers, asking that they consider a proposition to reduce the price of films, which were recently raised by the makers.

The new prices, say the film renters, work a serious hardship upon the exchanges, inasmuch as under existing conditions, the renters have not deemed it advisable to advance the price of reels to exhibitors. The protest is likewise based upon the fact that the manufacturers increased the prices without giving the rental men an opportunity to present their case, and without serving them with notice in advance.

TO RESTRICT REPRODUCTION.

Paris, Sept. 25.
During October a congress of authors is to be held in Berlin at which French delegates will urge that some means be taken to protect the work of authors from reproduction by cinematograph. They will try to establish universally the recent decisions in the French courts under which cinematograph moving picture producers were mulcted for having used the literary ideas of authors.

They would like as well to have the collecting of all royalties on such exhibitions placed in the hands of the Authors' Society (as prevails in case of legitimate productions here), but such a far-reaching plan is scarcely likely to be adopted. The scheme that is most likely to be decided upon is that each author and manager shall make individual arrangements.

PICTURES IN LARGE BUILDINGS.

Atlantic City, Oct. 1.
Rumor now has it that a Boston syndicate of "5-cent" amusement places has secured the "Johnstown Flood" and "Creation" buildings and will open soon, presenting moving pictures and vaudeville. Both are on the Boardwalk at different ends.

ORDER \$500 FINE AND CLOSING.

Evidence having been brought before the Executive Committee of the Film Service Association at its last meeting that the Actograph Company, an Association member, was operating branch offices in Troy, N. Y., Springfield, Mass., and Harrisburg, Pa., without holding Association licenses for those establishments, a fine of \$500 was assessed and the unauthorized branches were directed to be closed.

Failing either of these conditions being complied with, it was ordered that the firm's membership in the Association should be forfeited.

A DOZEN IN SEATTLE.

Seattle, Oct. 1.
The Moving Picture and Stereopticon Operators of Seattle have been granted a charter, which is No. 154 of that order, from Chicago. At the first meeting held a few days ago the officers were elected as follows: A. H. McQuestin, president; W. W. Ladd, vice-president; Vance Bartlett, recording secretary; Geo. Marsh, financial secretary, and F. J. Hime, treasurer.

There are a dozen moving picture houses here, each doing a big business.

The City Theatre opened Sept. 20 with pictures. It is new, built at a cost of about \$10,000. The proprietor is a Mr. Levinson. He will probably build several more if the City is successful. It is one of the most attractive houses on the coast.

Archie Logan, formerly operator at the Star, has been appointed manager.

MOVING PICTURE REVIEWS.

"Breaking into Society."
Chicago.

This is an episodic narration with a touch of pathos. A hod-carrier receives a letter from a lawyer informing him he has fallen heir to a large fortune. He immediately gives up his job after an altercation with the foreman and rushes home to his wife. The couple break up the old furniture and take up residence in a fashionable street. They go horseback riding, play tennis and receive numerous invitations to different functions. The lad even starts to put on tight fitting shoes, full dress and a high collar. He enters society, and when he merges deeper into the aristocratic set, he receives a letter from the same lawyer informing him it was a mistake. The disappointment is pathetic. The Irishman goes back to the old shanty and tries to forget the society plunge. The action is good and well developed by the Essanay artists.

Frank Wiesberg.

"Pocahontas."
Manhattan.

"Whoever staged-managed that picture made a bum of it," said one evidently "wise" person at the Manhattan Wednesday evening. While the opinion may have been slangy, it strikes home. "Pocahontas" is the historical story involving John Smith and John Rolfe, Pocahontas' husband. History will probably tell if the Indians were in the habit of shaking hands in the 16th century as a token of friendship. Somebody said they had a "pipe of peace." And the Indians in "Pocahontas" look like Chinese ballet girls must appear, if they have ballet girls in China. Also the Colonists who were at Jamestown in history—and the picture—resemble a crowd of Hebrew im-

personators. "Pocahontas" could only be saved by proclaiming it a comedy subject. It is a pity the waste of time the picture caused, for it is rather elaborately laid out. The Edison Company produced the series.

Sime.

NOTES.

The Mt. Vernon Theatre will be opened by Walter Rosenberg on Oct. 10 with moving pictures unless a change to vaudeville is decided upon before that date.

Billy Moore, tenor of the Doric Four, is in St. Anthony's Hospital ill with typhoid fever. The doctors have pronounced him out of danger, but it will be several weeks before he can leave the institution.

Nick Norton has been transferred from Feiber & Shea's Bijou, New Brunswick, to the same firm's theatre at Orange, N. J. A Mr. Rankin, formerly connected with Koster & Biala's, succeeds to the New Brunswick post.

The Bell Trio will dissolve partnership after playing out this week in Seattle, Wash. W. Farnsworth, the tenor, has declared his intention of retiring from the stage to run a cattle ranch in the Province of Alberta, Can.

Graham and Dent, in "Picking Up," an English company and piece, are at the Colonial, Lawrence, this week, booked by Pat Casey. Fred Graham was the principal comedian for Geo. Edwards in London a few years ago.

Hugh Lloyd, an Australian, is in New York. He is a musical wire walker, playing a violin while performing upon a tight wire, including a somersault without a cessation of the music. He has just completed a tour of the world.

"Always Me" is a ballad just published by Charles K. Harris, the writer of it. The piece has been sung for a month, the publication having been withheld as an experiment. An influx of orders caused the presses to start this week.

There is but one actor in the world pretty little Florence Masterson, the stenographer for Alf. T. Wilton, can "see," and Florence will not divulge his name in fear the others who call her up on the 'phone daily will hear about it.

William White ("Whitey") has been placed under two-years' contract to the Miner Estate to act as advertising manager of the Bowery Theatre. "Whitey" was advertising agent for M. M. Thiese during that manager's occupancy of the Circle. In the recent billing war between the Eastern and Western Burlesque Wheels on the lower East Side, White conducted the campaign for the Miners'.

John Darks and Vera Michelena are new members of "The Soul Kiss" which opens Monday at the Grand Opera House, New York. Lee Harrison has left "The Follies of 1908" to join the "Kiss" company. Jack Norworth is now playing Lee's former role. Sam Harrison will manage "The Soul Kiss," Ed Rosenbaum taking charge of "The Follies" on the road, Ed Rosenbaum, Jr., going ahead of the latter show.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Fatima Miris, Lincoln Square.
Maude and Sydney Wood, Lincoln
Square.
Emilia Frassinetti, Lincoln Square.
McMahon's "Sunflower Girls," Lincoln
Square.
Thomas E. Shea and Company, Colonial.
Claire Romaine, Colonial.
Artois Brothers, Colonial.
Alba, Fifth Avenue.
Gould and Suratt (new act), Keeney's,
Brooklyn.
3 Keltos, Fulton, Brooklyn.
Cubano Trio, Bijou, Bayonne.
Frank Reicher and Co., Bijou, Bayonne.
Richard Malchen and Co., Bayonne, Or-
ange.
Juliet Wood, Bijou, New Brunswick.
Coveney and Mantall, Bijou, Perth Am-
boy.
Mabel Rowland, Bijou, Perth Amboy.
Clara Dagneau and Boys, Bijou, New
Brunswick.
Edgar Bixley and Company, Blaney's,
Yonkers.

Fred Lindsay.

"Australian Champion Whip Expert."
11 Mins.; Full Stage (Woodland: Special
Back Drop).
Colonial.

With only what is called over here a
"bull" whip, Fred Lindsay, an Australian,
reaching the Colonial from London, holds
the audience highly interested for his brief
stay on the stage, a stay that is chock full
of action through Mr. Lindsay's many
difficult maneuvers with the long piece of
rawhide. "The thong is 17 feet, and the
stock 8 inches long" explains the an-
nouncer; who enunciates distinctly while
in evening clothes, a very presentable
person. The whip is to Lindsay in its
adapted stage use what the lariat is to
our cowboys for the same purpose. The
Australian deftly manipulates it for ex-
traordinary tricks. He snaps off the head
of a bottle held in the outstretched hand of
an assistant; circles the tip of the whip
around the neck of a woman, and tears
a revolver from a man's grasp, among
the many really remarkable feats. In
"whip cracking," Lindsay could supply the
noise for a fireworks' celebration. He il-
lustrates the movements with a whip in
the different sections of Australia, conclud-
ing with a repeated "cracking" as he
whirls the thong back and forth. The
stage is nicely set, the curtain raising in
semi-darkness with two men and a
woman grouped in the background. Lind-
say, who enters later, is of pleasant ap-
pearance, modest in his demeanor, does no
talking, and accepts the tumultuous ap-
plause in a quiet diffident manner. He
will be liked on his individual account,
and as for his control of the whip, Lindsay
is going to cause talk wherever he appears.
He's a big success at the Colonial, and has
a decidedly difficult and novelty act.

Sime.

Helena Frederick, the coloratura so-
prano, will open in vaudeville Oct. 19,
probably at Keith's, Cleveland. She re-
tired from "Fluffy Ruffles" at the Cri-
terion recently.

NEW ACTS OF THE WEEK

Anne Blancke and Co. (6).
"Freckles" (Comedy).
27 Mins.; Full Stage (Exterior: Special
Setting).
Colonial.

"Robert Hilliard presents Anne Blancke
and Company in 'Freckles,' describing an
overlooked incident in New York life."
Thus the program starts off about this new
sketch at the Colonial. It is not an "over-
looked incident," but almost a forgotten
subject, and places in vaudeville a sweetly
pretty sketch. Vaudeville doesn't rain
"sweetly pretty" sketches. After all is said
and done of and about "Freckles," it is the
performance of George Holland as "The
Old Guy" (an army veteran, poverty-
stricken and 70 years of age, stranded in
Madison Square Park, New York) which
steps forward, grasps you, holds you and
makes "Freckles." If there is perfection
in the histrionic art, Holland seems to have
nearly reached it in the impersonation of
the old man, exhausted in vigor, elbows
out, with but the heavens for a roof, and a
memory of his days with Fighting Joe
Hooker in the Civil War for his exit into
the hereafter. The figure is pathetic, Hol-
land makes it so, realistically draws the
character even to the slight gasping for the
necessary breath which starvation is slowly
taking from him. And yet "Freckles" is
a comedy piece, with the humor supplied by
"Freckles" (Anne Blancke) an eleven-
year-old boy, who, through stopping to as-
sist the old soldier in the park, is dismissed
by the manager (an over-played sort of
"Cissy") of the factory where he works
for tardiness. The veteran hearing of the
dismissal resolves to interview the head of
the establishment on behalf of his young
friend, and discovers in the owner his long
lost son. Freckles is restored to favor, the
owner informing him he may have a "job"
as long as he has a factory. "Yes," re-
plies the kid, "and you may call me
'Freckles' as long as I have a face." The
story runs between the two principals,
Freckles and the vet. The other characters
are minor and incidental, not as important
even as the setting, a finely painted scene
of Madison Square Park, with the points
of interest surrounding. It envelops the
stage. For a factory worker of extreme
youthfulness, Miss Blancke is scrupulously
clean. A patch of white on the stocking,
instead of a hole does not make her boy
ragged. When she informs the audience
her age is eleven, the audience does not be-
lieve it for Miss Blancke does not look
eleven, nor is that an age where her lan-
guage, understanding and astuteness would
be possible. Fifteen, yes; but not eleven.
It's a weak point in the drawing, as is the
belief that voluminous swearing or expec-
tation on the stage is humorous, however
or by whomever done. The touch-
ing little episode is adapted from a
magazine story by Porter Emerson
Browne. When Freckles says: "It must
be tough to be on the hog at 70," that is
just as true as the performance of Mr.
Holland's.

Sime.

Mlle. De Dio.
"Terpsichore's Dream."
16 Mins.; Full Stage.
Alhambra.

The ordinary electrical, mirror and fire
dances have long since failed to arouse any
great amount of enthusiasm in the vari-
ety houses over here. Anything in this line
must have something new to pass. While
De Dio has nothing that is entirely new,
her offering is such a vast improvement
upon the old that it serves the purpose as
well. The stage is hung with strings of
glistening beads. The effect with many
colored lights on these is beautiful. De
Dio does little work. The audience be-
comes so interested in the wonderful play
of the lights that she is almost forgotten.
In her opening dance a wire is employed
and a very pretty butterfly effect gained
while she is in the air. The fire dance is
the weakest part of the performance. A
snow dance, the finish, is the prettiest in
this line. De Dio closed the program at the
Alhambra and did very well. *Dash.*

Yamamoto.

Japanese Equilibrist.
14 Mins.; Full Stage.
The Fulton, Brooklyn.

Yamamoto, claimed to be the only right-
ful holder on the stage of that famous
Japanese name, is at the Fulton Theatre,
Brooklyn, for the first time in this country.
In the selection of his minor juggling
tricks, Yamamoto shows no great novelty.
The strength of his work lies rather in
the smoothness and skill in which he han-
dles the feats. Opening with a routine of
pedal juggling, he goes into handstand
feats, doing the block-building work with
unusual neatness. A good novelty is
shown at the finish when Miss Koyoshi, a
decidedly pretty Japanese girl (used as as-
sistant) goes through a neat routine of
perch work involving a breakaway ladder
arrangement. The ladder is first supported
upon the feet of Yamamoto lying on a
"Risley" mat, a string releasing one of
the uprights and the rungs, leaving a single
perch. This is done on a small platform
set up over the orchestra pit. The fin-
ish held the audience and brought the Jap
enthusiastic applause. *Rush.*

The Barabon Troupe.

Russian Dancers.
18 Mins.; Full Stage.
The Fulton, Brooklyn.

For an act of this sort there is rather
too much to the routine. The introduction
of singing in the opening and early part
occupies a good deal of time, somewhat
to the injury of speed and snappiness. The
fact that there are ten people in the
troupe of course makes it possible to give
the stage an appearance of swift action
and whirling color, but the real work of
the act is done by the three younger men.
They handle the solo dancing extremely
well and in the complicated formations
are always to the fore. With the elimina-
tion of a few minutes from the first half
the offering should gain in action and unity
and would compare with the best of the
similar organizations which have been
seen over here. *Rush.*

"Le Petite Revue" (7).

Musical.
27 Mins.; Four (Special Set).
Colonial.

Charles Lovenberg, who has produced
and presents "La Petite Revue" makes no
claim to originality in the idea, admitting
it to be an old one, but on the program
with this admission, it says "uniquely
vocalized and Twentieth-Centuryized."
Mr. Lovenberg can afford to be frank in
this, for his work is done with the enter-
taining qualities of this new vaudeville
piece, playing in New York for the first
time at the Colonial this week. It is the
cabinet scheme of putting forward stage
celebrities, familiar in vaudeville princi-
pally through the act for a long time
given by Fauny Rice. Mr. Lovenberg has
elaborated and extended it. "La Petite
Revue" has six figures, with a special
setting on a miniature stage for each num-
ber. At the opening, the heads represent
Eva Tanguay, Anna Held, Emma Calve,
Dave Montgomery, Fred Stone and Chaun-
cey Olcott. Each sings a verse of the song
the stars are identified with the most prom-
inently, and following that, "Chimes of
Normandy," "Pinafore" and a "cat-calling"
number are shown, all appropriately
costumed in the "dummy" figures. The "dum-
my" portion of the show needs considerable
looking after. Either the black cloth at
the rear is not drawn tightly against the
necks of the impersonators, or the heads
are placed too far out, for there is a dis-
tinct disconnection between the small pad-
ded bodies and the large heads. In a few
instances it seems as though the "dum-
mies" would not fit under any circum-
stances. The Misses Ensy Alton, Arline
Fredericks and Margaret Cushing, three
pretty girls, take the feminine roles while
John Stockman, Joseph Royer and Harry
Irwin are the men. They have good voices
and the singing is most agreeable. Bob Al-
den pleasingly carries the number through
the necessary changes with a well written,
easily understandable lyric, having a pretty
melody, the piece proper emanating from a
"dream," Alden being seated before a fire-
place. Lovenberg wrote the words and
music for Alden's song, a laudable com-
position. The stage's full light is on the
three opening numbers, which would be
brought out better, it seems, in a darkened
house, with footlights or a strip-light only
on the small platform where the heads are.
There is no distinguishing cast, but the
Tanguay, Montgomery and Stone persons
were the best of the opening, while the
Anna Held of the opening led the rest of
the women vocally and also appeared to be
much prettier than her first character evi-
denced. The "cat-calling" is named "A
Slumberless Serenade," rather frayed in
popular usage by dozens of acts, but the
same descriptive matter for the whole cov-
ers this item as well, it being "costumed"
and "set," the first to represent cats, and
the second on the tops of buildings. "La
Petite Revue" won plenty of applause. Mr.
Alden had to appear thrice before the cur-
tain after the finale to deprecatingly con-
vey there were no more before the audi-
ence quieted. Mr. Lovenberg has "uniquely"
presented an old idea, and has in the
process turned out a unique vaudeville
number. It is really most creditable, and
a successful attempt few if any other
producers would have dared. *Sime.*

Viola De Costa and Co.
"In the Latin Quarter."
 23 Mins.; Full Stage.
 125th St.

"In the Latin Quarter" as played by Viola De Costa and Company is a new act to New York, although it played out of town last season. The act frames up a good deal after the manner of Virginia Earl's "Johnnie" offering. The company consists of four young men, art students in Paris, all of whom are more or less in love with Miss De Costa, a model. There is nothing to the act proper; it simply serves to introduce several singing numbers with Miss De Costa leading in most of them. The set is pretty, an interior which serves as a fitting back ground for the handsome clothes worn by the star. She makes three changes of costume. Miss De Costa handles her songs extremely well, although she doesn't seem to be quite sure of her voice. The men make a pleasing singing four, and act like regular humans when not singing. A telephone song by one of the men during which bells were ringing in all parts of the house was the best of the numbers and scored strongly. The act is opening the show at the 125th St. house this week, probably because the layout of the bill won't allow of any other arrangement. It is an extremely poor place for it, both for the act and the program. *Dash.*

Victor Niblo's "Talking Birds."
 9 Mins.; One.
 5th Avenue.

In the hunt for vaudeville novelties, the "talking birds" are the latest. To those who have never seen or heard a talking parrot the performance will astonish, to those who have, it will still amuse and interest. Two birds are used, one a parrot and the other, which Mr. Niblo calls a "Coo Coo," is smaller, but of the same species. The smaller of the birds does most of the talking, which consists of imitating the sounds and words made by Niblo. Several different phrases are spoken by the man, quickly and distinctly repeated by the bird. An imitation of a cat meowling is funny. A laugh also caught the house. Every time the bird laughed the house laughed right along with it. Niblo carries the bird into the audience at the finish in proof it is really talking. No proof is necessary, although the idea of going into the audience is good. The act runs but nine minutes and holds attention easily for that length of time. *Dash.*

Lillian Wright and Boys.
Dancing and Singing.
 14 Mins.; One.
Robie's "Knickerbockers."
 Olympic, Brooklyn.

Miss Wright and her two boys put up an exceptionally fast wooden shoe dancing turn in the olio of "The Knickerbockers." Indeed, there are few trios that show any cleaner stepping. The great need of the act is better appearance. Miss Wright is a plump little person, but affects a very flashy style of costume, while the two boys are so poorly made up they suggest a pair of amateurs. The three do very little singing, and that only at the opening. The taller of the boys has a really striking collection of new steps and all three work smoothly and with sureness. At the Olympic this week the act attains the prominence of a feature. *Rush.*

Barry Lupino.
Singing and Dancing.
 12 Mins.; Two.
 Lincoln Square.

For eccentric acrobatic dancing there isn't anybody that has anything on Barry Lupino who is making his first American appearance at the Lincoln Square this week. Some of his acrobatic feats are really startling and his dancing is quite unlike anything you ever saw before, having a suspicion of contortion and a good deal of smooth, whirlwind tumbling. Lupino's two songs are extremely well handled, but are rather light in lyrics. Even in the "No. 2" place he scored an unmistakable hit. *Rush.*

Ellis-Nowlin Troupe.
Comedy Acrobatics.
 15 Mins.; Two (4); Full Stage (Special Drop: 12).
 Colonial.

Just a little time for the new act of the Ellis-Nowlin Troupe to work in. It is destined for a big comedy acrobatic act. The opening is of a travestied circus parade, proceeding across the stage in "two," the "wagons," "animals" and brass band of six pieces continually doubling, the "animals" in the cages changing each time seen. In the full set, a "circus drop" surrounds the acrobatics, two of the boys having one dandy new trick each. On the circus seats is a crowd of youngsters called from the street. Monday evening at the Colonial, several of the "supers" insisted on recognizing acquaintances in the gallery, and were otherwise unruly. A section of the seating collapsed as well, throwing the bunch into disorder, but this rather worked to the advantage of the act in realism. The new act is an excellent idea, and the big "prop" horse now only a portion of the comedy in the number, a good closing one up at the Colonial. Often and loud were the hearty laughs recorded, while the acrobatics commanded attention. *Sime.*

OUT OF TOWN

Thomas E. Shea and Co.
"The Bells" (Dramatic).
 30 Mins.; Full Stage.
 Keith's, Philadelphia.

Vaudeville has a gem in dramatic sketches in "The Bells." The condensed version of the play made famous by Sir Henry Irving, and used in repertoire by Mr. Shea for many years, is complete in its arrangement and cleverly done. Mr. Shea gave an intelligent and brilliant rendition. As much care is given to detail as in the original play, Mr. Shea not once departing from the character or atmosphere, even so far as to declining to make a bow, though at least ten curtain calls rewarded his efforts on the opening night. This marked feature of Mr. Shea's performance deserves special commendation. Mr. Charters, as "Father Waltons"; Mr. Lake, as "Hans"; Mr. Cassidy, as "Christian"; and the Misses Burkett and Ford gave adequate support. No dramatic sketch seen in vaudeville here commanded the attention or attracted more genuine interest than Mr. Shea's playlet. Vaudeville should welcome "The Bells" with open arms, and Mr. Shea is to be congratulated. *George M. Young.*

Grace Hazard, "Five Feet of Comic Opera," has purchased a home in Woodbridge, a suburb of Washington, D. C.

Lou Anger.
"The German Soldier."
 15 Mins.; One.
 Broadway, Camden, N. J.

Formerly of Dixon and Anger, the latter is trying it alone with an original monologue in the character of a German soldier. A comedy soldier's uniform is worn and not overdone. Anger is a clever dialectician and delivers his stories to make the points count. He does not roll his "r's." Soldier life in the Government's employ and history of famous battles are used as the base of his stories with a plentiful supply of tangle-talk. Anger seems to have an over-abundance of material and his tendency to hurry to get it all in was his only fault. Of the San Bernard type of comedian, Anger does not imitate or follow the former's method. The Camden audience was convulsed. Anger has a good monologue and his German should be a welcome addition. *George M. Young.*

Master Mirsky.
Vocalist.
 10 Mins.; One.
 Forepaugh's, Philadelphia.

Mirsky is from London. This is his first American appearance. That the boy is a scholar can hardly be doubted after watching the method he employs. It is nearer perfection than is usually found at his age. Mirsky is probably 14 years old and possesses a remarkably true, musical voice of unusual flexibility and sweetness, except in the extreme upper register, where the tones are forced. Mirsky sang only ballads, opening with "Love Me and the World Is Mine." This he sang well, but it was a poor selection, for the effort in reaching the highest notes was evident. His voice was noticeably tired when he attempted the third and it was a miserable choice. Care should be given in selecting numbers which are not too trying on his voice at its lower and middle register. An attractive, modest appearance helps. While the concert stage seems to be the place where he would be most appreciated, he should meet with favor in vaudeville on this side. *George M. Young.*

Ed Wynn and Co. (12).
"Mr. Busybody."
 27 Mins.; Full Stage.
 Poli's, Hartford.

"Mr. Busybody" is a musical "girl act," led by Ed Wynn. The scene is laid in a department store. Comedy material is well placed for laughs, most of it being in the capable hands of Mr. Wynn. The girls are pretty without exception, dance fairly well and sing charmingly. Mr. Wynn is a first-rate comedian and scored at will. Some of his material could be eliminated to shorten the act, and a few other points could bear correction. A few weeks of playing will doubtless see these changes made. Belle Ashlyn supported him adequately, although there was a bit of uncertainty in her first performance. *M. N. Morron.*

Dolly Morrell, wife of Bond Sayars, the orchestra leader of the London Pavilion, died in London about two weeks ago. She retired from the stage upon her marriage recently. The deceased was well known and popular among artists. She invariably received the costume prize at the Covent Garden's balls.

NIBLO ADDRESSES CHICAGO MEETING.

Chicago, Oct. 1.

Fred Niblo, the "Big Chief" of the White Rats of America, arrived in the city last Friday and addressed the regular meeting of the "Rats" at their local headquarters in the Saratoga Hotel. Mr. Niblo remained only a short time and made a brief speech. He was cheered loudly by the members present.

Mr. Niblo said in part that all the artists' organizations in Europe are in sympathy with the American "Rats." In London he started the first "scamper." Regular meetings there are held every Friday. Mr. Niblo attended a meeting of the I. A. L. in Berlin (of which Max Berol Kenorah is president), and said everywhere he was courteously received. The I. A. L., he said, boycotted the German managers until they secured an equitable contract. The German managers are hard to deal with, and the probabilities are the artists will have the same trouble again sooner or later.

Mr. Niblo also said: "We want opposition in vaudeville. The big syndicate is bad for the artists. Opposition of any kind is a friend of the White Rats. The only opposition we have now is William Morris. If Keith were the opposition I would say help Keith. It is for our own benefit, our own protection. Morris' success means our success. Morris and Mozart, as you all know, are friendly, and that means a great deal. You will be able to get from 30 to 40 weeks of independent time."

Mr. Niblo endorsed the new political league, and spoke of the Howard-Barrison matter, condemning the attitude of the artists.

The meeting was largely attended. Among those present were Bobby Gaylor, Maurice Burns, Tom Ripley, Mike Collins, Nat Brown, Geo. P. Murphy, Arthur Fabish, Harry Ellsworth, Adolph Yoscary, Ed Lang, Chas. Perry, John H. W. Byrne, Tommy White, John Nash, Tom McMahon and Church City Four.

PICTURES AT WILMINGTON.

Wilmington, Oct. 1.

The Grand Opera House has placed moving pictures in the theatre, announcing that the many closings of "combinations" this season prevents the former policy being adhered to.

No billing has been placed yet for the Lyric, which, it has been stated, would play vaudeville in opposition to Dockster's Garrick, commencing Oct. 12. The warm weather of last week spoiled the show business here. It may have discouraged the "opposition" promoters.

DELMAR'S CLEVELAND TRIO.

Leaving a trio of vaudeville theatres behind him in Cleveland, Jules Delmar returned to the United Booking Office this week, from which point of vantage he will hereafter place the bills for the Mark & Delmar Co.'s houses.

The Majestic, Grand and Globe are the firm's theatres in Cleveland. The Grand will open next Monday. All will play vaudeville, two shows daily, having six or seven acts on the bill. Each house has a capacity of 1,200. Three or more shows a day were contemplated for one or two of the theatres, but the opening business induced a change in this respect.

"BIG SHOW" OPENS GARDEN.

John Ringling came to New York from the West early this week on a mysterious errand. Its details remained unknown. During his presence in the city, however, he gave it to be understood that the Barnum-Bailey Show would not winter this year at Baraboo, but would put up as usual in Bridgeport and would open the season at Madison Square Garden, N. Y. The date is reported as March 22.

BIG SHOW SUFFERS BLOWDOWN.

Los Angeles, Cal., Sept. 26.

Just before the opening of the performance here on Tuesday, Sept. 22, of the Barnum-Bailey Circus, Los Angeles was visited by an unusually severe wind storm, common during the equinoctial season. More than 1,200 persons were seated about the big arena waiting for the performance to begin when the blow came up. Dust poured into the tent and the canvas sides were blown out of position. The tent swelled and strained at its supports until it looked like a huge canvas balloon. To add to the danger of the incident the lights suddenly went out.

The audience became restless, then excited and only the splendid organization of the employees prevented a panic and rush for the lot. The band continued playing in spite of the darkness. In a few minutes the big chandeliers were relighted.

The storm passed quickly and the show commenced fifteen minutes late. During the worst part of the hurricane the big horse tent gave way as well as a smaller tent. No one was injured.

Marshall Griffin, of the Robinson Circus, was sent to Cincinnati suffering with spinal meningitis. He is in the City Hospital there.

A vaudeville bill will be arranged by Jake Sternad for the "Chicago Day" celebration, in conjunction with the Hagenbeck-Wallace show at the Dexter Park Amphitheater for the benefit of the Chicago Fire Department. Geo. M. Cohan and others will participate.

John Ringling, who left for Europe on the *Cecilia* Tuesday, will book any novelties which may strike his fancy abroad for the Ringling Brothers' circuses next season. Attractions for the "Big Shows" engagement at the Madison Square Garden are especially sought.

CIRCUS NEWS.**PROMISES HOT OPPOSITION.**

Denver, Oct. 1.

H. H. Tammen, of the Sells-Floto Circus, which is engaged in hand-to-hand fighting with the Ringling Brothers in Southwestern territory, promises a pretty rate-cutting fight next season in the circus field, if he carries out the plans announced in an interview this week.

"You will remember," he said, "that we had quite a little circus war with the Ringlings in Texas last season. It involved The Sells-Floto, Forepaugh-Sells and the Ringlings. Well, this year we are going to have the same thing over again, except that the battle will be waged with much more bitterness.

"Sells-Floto plays Fort Worth Oct. 5. Barnum-Bailey follows one day later and from that point the Sells-Floto show will be from one to three days ahead of the 'trust' outfit in Dallas, Waco, Houston, Austin, Clebourne, Temple, Sherman and Denison."

As intimated last week in *VARIETY*, the Sells-Floto people will take as their most aggressive move the reduction of their admission price from 50 to 25 cents. Beside this the managers of the independent organization will "go the limit" on newspaper advertising, billing, license and the other campaigns that make circus wars expensive.

The dailies in the Texan towns have already begun to blossom with the announcements, charges and recriminations of the opposing interests. Thus, the Barnum-Bailey press department (or so one may presume) inspires this item in the *Fort Worth Record*.

There is a fierceness about the rivalry in the circus game that but few outside the home circle of the circus understand and it is only the fittest that survive. Every spring breeds a new crop of circuses. But few survive to be tipped by the frosts of the fall, as most of them wither and shrivel, burn up and blow away before Jack Frost gets a whack at them. And it is well in many instances, that this withering process is quick to manifest itself, for while there may be some methods of entertainment more popular than a real circus, there are some cheap imitations that are as rasping as a saw on the nerves.

The independents tested the reduced price in Oklahoma City when the rivals played there two days apart (Ringlings, Sept. 23; Sells-Floto, Sept. 21). Mr. Tammen states that they had a big matinee and a turnaway that night as a result of the reduced admission.

Upon this result of their policy the

Sells-Floto people have based the belief that they can maintain the same standard of business through all the Texas stands, and will continue the scheme. If it proves to be feasible, Mr. Tammen declares, the Sells-Floto show will be routed next season, if necessary, to go over the territory contracted by either the Ringling or Barnum-Bailey show, playing, if possible, a day or two ahead of their rivals, and holding their prices down to the 25-cent basis.

TALK OF MARRIAGE ANNULMENT.

Cincinnati, Oct. 1.

Following the receipt of news here that "Governor" John Robinson had eloped and married his nurse, Maude Logan, in Tennessee, there was talk among his relatives of seeking to have the marriage annulled. This threat has since dwindled down to the statement of John G. Robinson, son of the "Governor," that the whole matter is in the hands of ex-Judge Howard Ferris, whose advice will be followed. Judge Ferris has long been the legal adviser of the Robinsons. It is the general opinion here that the matter will not get into the courts.

Elopecments and secret marriages are nothing new to the Robinson family. "Old John," the original "Governor," who founded the show, ran away when he was still a mere youth. His son, "Jack Robinson," the present "Gov.," followed the example of his father, marrying the beautiful Catherine Haywood. She died twenty years ago, and now he has wed Miss Logan, after his long widowerhood.

John Robinson, Jr. ("Young Johnny" of the present generation), eloped and married Leonora Smith. Frank Robinson eloped with Frankie Bailey and even Gil, a brother of "Governor Jack," eloped and wed Emma Lake, a famous equestrienne. Charley Robinson added one to the record by wedding Minnie Marks, also an equestrienne.

Clarksville, Tenn., Oct. 1.

A sensational after-incident of the marriage of "Gov." John Robinson to his nurse, Maude Logan, happened here shortly following the wedding ceremony. An angry woman registered at the Hotel Arlington as Laura May. She declared that she had been engaged for seventeen years

to the circus man, and had her first intimation that he was trifling with her when learning of his attempt to secure a marriage license, permitting the union with Miss Logan in Hopkinsville, several days before the actual wedding here. The "Governor," she added, had maintained a home for her in Cincinnati during the time of their engagement.

The Clarksville police had been notified in advance of her expected arrival and when she left the train they placed her under surveillance. She was not permitted to visit the show grounds or approach the "Governor's" car.

Horace Stevens, attorney for the Robinson shows, visited Miss Logan at the hotel. He left her after a long conference, but would give out none of the details of his talk with the woman. The latter appeared to be about thirty-five years old and was pretty.

SUES FOR "COVERING PAPER."

Cincinnati, Oct. 1.

Suit has been started against the John Robinson Shows by the Sun Brothers' Circus for \$5,000. The papers were served on the Robinson people at Humboldt, Tenn., last Monday.

The Sun circus played Humboldt Sept. 19, billing the town and vicinity two weeks previously. It is alleged the Robinson show, which followed the Sun outfit into Humboldt, covered up all the latter's paper on the country roads outside the Tennessee town.

The suit is based on this in a claim for damages.

"The Leamey Ladies," who appeared in the Spring as one of the Barnum-Bailey features at the Madison Square Garden, will present an aerial "teeth" revolving act at the Olympia, Paris, this month.

Joseph V. Sherry, the clown, has been re-engaged for the season of 1909 with the Sells-Floto Circus. During the winter he will be a member of Royal's Indoor Circus touring the South.

Among the feature acts of the Barnum-Bailey show which have been re-engaged for next season are the Dollar Troupe, Siegrist-Silbon Troupe, Fassios, Orrin and Victoria Davenport, The Jardys and the Fischers.



A GROUP AT STALEY'S MINES.

In front of RICHARD F. STALEY'S cabin and the mouth of the Ontario Mine tunnel at Idaho Springs, Colo., as shown in the above picture, taken August 12, last, are WILLIE STALEY, CHARLES MCPHEE, JULIUS REIFF, CAS STALEY, JR., GEO. W. REIFF, CAS STALEY, SR., and HARRY HILL.



DICK STALEY

On a Rocky Mountain "Canary."

THE AMERICAN IDEA

(WITH AL REEVES.)

"It's a Cohan show; that's all.
Cohan girls, Cohan boys,
Cohan music, Cohan noise."

The summary of Geo. M. Cohan's latest, "The American Idea," is contained in the quotations taken from the advertisements in the Boston papers for the Hollis Street Theatre, where the piece is now playing, closing its third week there to-day, opening at the New York Monday night next, Oct. 5.

"The American Idea" in its theme or foundation sends forth a blare of information that there was a paucity of any ideas, American or otherwise, in the Cohan neighborhood when the piece was written or sketched out by the energetic and never-idle author. That is not surprising, for Mr. Cohan has caused the impression among his contemporaries he is capable of manipulating two typewriters at one and the same time, turning out a song or play with either hand. There are few, also, but believe that the youthful George, who has done almost as much for the American flag as the makers of the Constitution, has been overworking himself.

Still, with all that, in "The American Idea" he has turned out a good show, top-heavy through the first act. The piece slows down temporarily during the second scene, rallies in a blaze of enthusiasm for a corking finale, but simmers and dies in a woefully poor third act. Before the show reaches New York, though, the errors of the third act will probably have been corrected.

The story has been adapted, whether unconsciously or no, from the burlesque stand-by of "Krausemeyer's Alley," with the locale set in Paris and the "Dutchman" and "Irishman" each having a son and daughter.

Broadway looks for something more than an "afterpiece" as a "production," so Mr. Cohan will give it over thirty girls (including sisters of Gertrude Hoffmann and Trixie Friganzie) some showy, some just broiling, and a few—very few—good looking; seventeen chorus men (all inelegant samples of the line) and sixteen principals, besides original "numbers" and costly costuming, excepting the opening in the first act. The dressing scheme here of both the boys and girls will not evoke any exclamations, but from there on the "show girls" are "dressed," directly to the beginning of the third act, where there is a tenor (Richard Tobin) and a solo, with the females surrounding arrayed in sheath gowns, the slits covered with chiffon, something new in the expose department.

For the finish of that awful third act as presented last week at the Hollis Street, there were "tights" for the mistaken "number" called "The Bold Gendarmes." Whatever happens to the French policemen it may be ventured the tights will be retained.

The story is of two Brooklynites, an Irishman (Walter LeRoy) and a German (Gilbert Gregory), who are bitter rivals in their home city. They journey to Paris with their offsprings. Each parent is determined to capture a French count for his daughter, but the daughter is in love with her father's enemy's son, and the sons are crazy about the daughters.

In Paris there is residing an American

"con" gentleman (Al Reeves), resourceful, glib of speech with an ardent admiration for the elusive dollar easily earned. Also, there is a widow (Trixie Friganza) the divorced wife of the "con," who has inherited a large fortune from her second spouse. Stephen Hustleford, in the person of Mr. Reeves, engages to straighten out everyone's affairs, including the recapture of his rich ex-wife. In the process he creates the complications, situations and the fun, impressing as an aid Pierre Souchet (Geo. Beban), a French bundle boy, who is converted into a count for the occasion.

As the origin of "The American Idea" found itself in burlesque, so did Cohan & Harris find their chief comedian (Mr. Reeves) for the piece there. It is Reeves' introduction to a "legitimate" stage, but he fits that part written for him by Cohan as though Cohan had builded it on a standing up.

Reeves knows all about "con" men on the stage. He has been teaching the tricks to his own comedians for years. And Mr. Reeves is one of the best impromptu or ad. lib. comedians in theatricals. He has only been equaled by the late Pete Dailey. So the elastic part of the American confidence man walked up, embraced Reeves, and they could have lived happily together forever after.

Had not Al Reeves been seen in the part it would not have been believed he could have handled it as well. Confident and easy Reeves sent his points over the footlights to resounding laughs, and no doubt improvised a great deal of matter. It is hardly probable that Mr. Cohan wrote in the manuscript the line Reeves delivers as he receives two \$10,000 checks from the fathers. Taking the checks, Reeves observes, "No wonder a circus plays Brooklyn three times a year." They laughed at that even in Boston.

But they laughed also at Geo. Beban's Frenchman in Boston. It is admitted that Beban turns out the best of all the Frenchmen, if anyone particularly cares for that sort of a stage person. And Beban is lively, with a penchant for kissing, but he is guilty of repetition, and there is not a great amount of humor or originality in a Frenchman illustrating how he will fight a duel. At two points during the action Reeves is plastered over against the wings, speechless and motionless, listening and looking at Beban's talk and gesticulations. It is not the genuine comedian's training to thus remain, and must have been irksome to Reeves, who could have made many laughable sallies, being a "comedian" rather than an "actor," accustomed to trot without a bit.

Beban pleased and so did Reeves, the latter the comedy hit of the show, beyond dispute, seconded by Miss Friganzie, who has never been placed to better advantage. Trixie has the show all to herself as far as the women are concerned. Of course, there is Stella Hammerstein (who may accept herself seriously) and the daughters (Carrie Bowman and Lola Merrill, with Miss Bowman away in the lead) besides Rosie Green and Gertie Vanderbilt, two young dancers working hard enough for a troupe.

Walter LeRoy as the Irishman is immense. He scores from his entrance with one of the song hits, "Sullivan." Mr. LeRoy's characterization of an elderly se-

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PAT WHITE'S GAIETY GIRLS.

There is considerable comedy in the "Pat White and His Gaiety Girls" show that, were it not for Pat White's presence in the midst of it, as chief comedian in an Irish role, would not fare near as well as it does. White's ability to bring laughs through his actions or dry humor is a great asset to the production, nearly as large an asset as the teeth of Anna Grant are to her.

White is one of those comedians who surprises you with lines hardly expected, always well placed, short and crisp, laugh getters all the time. His work is only marred by the too promiscuous employment of cuss words. He is the Irishman in both the pieces. White, Mabel Webb, Tommie O'Neil and William Jennings are principals who do not appear in the olio.

The opening is "Casey in Mudville." Twelve different songs are included in the first ensemble number, each programmed with the author, composer and publisher, excepting those written by Pat White, which seemingly have not yet been placed on sale. Mr. White's best compositions lyrically and musically are "For It's Irish," sung by himself, and "Jack in the Box," where the "Pony Pippins" appear alone for the second time. They are a nice little bunch of youngsters, good looking and lively, without having an overabundance of dancing in stock, but in their first attempt, "The Pony Pippin Ballet," when led by Irene Callinan (one of them), the "broilers" make up the prettiest picture in the show.

The first part is a haphazard affair. Between the ends of it is brought in a ball game, which, if it can not be bettered for more fun, might as well be entirely discarded, together with the special drop. The circus finish is different. In this Mr. White displays acrobatic ability, and may seriously injure himself if he continues it. Here also the underlander of the Malvern Troupe, a man of about 190 pounds in weight, turns a double somersault from the springboard to the mat. If there is another underlander in the business who can duplicate this feat he should stand forth.

The circus ending is rather novel in its way, and might be stretched out.

Likewise does the finale of the burlesque, "The Night of the Fight," become prominent through a burlesque boxing bout between White and O'Neil. White has a new line of talk for it. Barring a poorly "faked" knockout, the bit is very good in its humorous points. Before that there is some ancient matter with "statues." A present fault of the show, its shortness, may account for a dragginess, intended to gain time.

Besides Miss Grant either singing or helping to sing several numbers (there are 27 in all, with an illustrated song act by Geo. T. Davis in the olio, which includes as well Grant and Catlin, more songs, and the Three Wilsons in a musical act), she says "mad, ahmad, ahmad," a trifling affectation, perhaps, but Anna looks just grand in her black tights towards the finish.

Mabel Webb is another female principal, with a disturbing habit of swishing her skirts during "Cheer Up, Cherries," exposing the underdressing, a detail of burlesque relegated to the choristers who are not particular. Mabel would have a nice light voice did she look after it during the off hours.

Perhaps Margie Catlin, the third and last principal woman, will stand for a quiet tip. It's worth taking a chance, anyway. Marge, it's this: don't try to sing. You can't compete with Annie Bernstein, and if you will simply talk your song in a conversational tone, remembering those only in the theatre are entitled to hear them, maybe you will do much better. A point of information, Margie, on the voice thing as exemplified by your singing; the lyrics don't come out. Either it is the fault of the orchestrations or the acoustics of Miner's Eighth Avenue, but somehow, even though in the second row, it was impossible to understand what you were singing. If there's a return kick on this, it must go for the drummer then. That busy end of the Eighth Avenue orchestra has been worked to death lately. He has had to pad the bass drum stick to save the wood, and the brass of the cymbal is all but in.

White names his olio a poker hand, calling Davis a "straight," which he is, to his credit, in the pieces, having a weak speaking voice, but tearing up things with the illustrated stuff, all from one music publisher.

The Misses Grant and Catlin get over with their olio act, called "The Lady and the Flirt," the billing holding the secret until a song is sung describing who is who. The "spot" helps along. In "Sweet Sixteen" debonair is in the lyrics and the girls glided over it as though bred in a French table d'hote. They change costumes by removing their hats, but were the big hit just the same. Both look pretty good, although Marge has an aggravating swing to the arms, sometimes holding them as though she expected to catch a large bouquet of flowers.

The Three Musical Wilsons call themselves "The Gay Musicians," but the gay doesn't go. They play the brasses, bamboo chimes and other things, favoring the brasses, however, and are the mainstay of the six-piece band in the first part.

The Malvern Troupe put up a fairly well performed acrobatic routine. It includes a young girl who is a chorister on other occasions.

The girls, the regulation number on the Western, have comeliness to a large degree. A couple look as though they are close to the age limit, and the bunch are all good, fast workers, attending to business when there is anything doing.

If Mr. White will observe the "Moon" number, he can note the exceptionally fine effects the lights have on that particular dressing, especially the girls in white. It may offer a further scheme of lighting for other customers, of which there are plenty in the show, including tights, without any becoming marked, a fair average being maintained.

The "baseball" girls and the "gladiators" both lead in the clothes department. Why not whiten up the "gladiator" number altogether, putting the girls in white tights as well with a real drill?

One doesn't look for acrobats or musicians to be comedians, and the show may suffer somewhat through this, but just what and how much Pat White does for it could never be learned until the present organization traveled without him. *Sime.*

"Little Nemo" enters the New Amsterdam on Oct. 19, "The Merry Widow" terminating its long run the Saturday evening previous.

KNICKERBOCKERS.

Out in front of the Olympic, Brooklyn, there is an eight-sheet, in which Louis Robie, over a fac-simile signature, makes affidavit in the legal form that his show is the best ever played in burlesque, or some such modest claim. This leads one to expect a good deal of the performance, an expectation that is scarcely realized within, although the "Knickers" is an entertaining burlesque show, with several features which stand out prominently.

But there are dull spots, the affidavit to the contrary notwithstanding. One of these comes in the first part with Frank Manning, Joe Dixon, Ben Neff and H. K. Morton. They have a long string of the "invisible stuff" that has been worked to death in a hundred shows, but few have ventured to work it so hard. This "bit" has a finish, however, that practically redeems it. Manning and Dixon, as Hebrew and German, are indifferently skillful comedians in the pieces, but in the olio they scored the hit of the evening with Matthews and Ashley's old skit "A Smash-Up in Chinatown," somewhat shortened by the elimination of the concluding parodies, but otherwise unchanged.

Alice Cheslyn leads four of the five numbers in the first part, besides doing a singing act in the olio and holding down a principal part in the burlesque. On the other hand, Clyde Darrow has almost nothing to do in the first part, does not appear in the olio at all, and puts all her work into the latter half of the burlesque. This is not as it should be. Miss Darrow is a very satisfactory figure in tights, good to look at, and could be on exhibition much more frequently. In the first part she appeared only for a minute and then in simple street dress. A "sheath" gown in the burlesque, where she made three changes in twenty minutes, displayed her form almost as generously as the full tights she wore at the finale. Flo Elliot also came forward in tights at the finale looking particularly well by the burlesque standard, but her attempts to read lines were not conspicuously successful.

The show has little dancing. Zela De Marr did a slow step during the number "My Abyssinian Maid," which she led very nicely, and Lillian Wright and two boys gave an interesting hard shoe dancing act in the olio, but that was all.

By way of compensation the numbers are exceptionally well staged and the chorus of twenty a particularly hard working aggregation. The production is attractive, especially a pretty, bright exterior setting for the burlesque and the dressing scheme elaborate. A bathing suit costume for the first part finale was a starlier in undress.

Of the minor women, May Temple did a "slavey" that brought her unusual distinction for a part of the sort. Designed as a "filler" probably, Miss Temple made it a strong comedy incident of the burlesque.

Miss Cheslyn might better be placed for the opening of the olio. Her single character singing act is much too light for "No. 4" following Manning and Dixon, who come in too early.

The California Trio (two women and a man) do very nicely. Elliott and Neff have a medley, ringing in half a hundred popular songs in an exchange of dialogue. The house seemed to like this. Lillian Wright (New Acts). *Rush.*

FULTON THEATRE.

A big, heavy show and an audience that taxed the capacity of the house marked the opening of the Fulton Theatre, Brooklyn, a new link in the William Morris, Inc., Circuit, last Saturday evening.

There were several hitches in the running off of the program, due to mechanical difficulties and the usual troubles incident upon a first performance. The bill, aside from these lapses, moved nicely, and despite the fact that the audience was not particularly demonstrative, everybody left the theatre with expressions of satisfaction. The show did not close until 11:30.

Smirl and Kessner opened with their fast comedy singing, dancing and acrobatics. Rose Kessner is working rather more quietly to the improvement of the turn, while Harry Smirl's acrobatics go a long way to keep the action going swiftly.

The Romanos, musical, were responsible for the worst hitch. Instead of closing in "one" to prepare for the change of setting for Caryl Wilbur and Company, by some misunderstanding they held the full stage to the finish, and a blank of four minutes intervened between the two, filled in by an overture. The Romanos have a novel and interesting routine, the trick playing of the man being the feature. A duet played by the man with two cornets and later repeated with French horns was a big applause getter, and the finish in which he balances a long coach horn on his upturned lips, at the same time playing upon it and beating his own accompaniment on a trap drum, let them off to a solid approval.

It was the reappearance of Caryl Wilbur and Company after a long absence abroad. The pause which preceded their act left the audience restless and the players nervous, particularly Zoe Gilfillan, who is new to the feminine role in the piece. When the sketch ("61 Prospect Street") got under way a rather rough start was compensated for and they closed nicely. The farce develops a neat, although not novel, comedy situation, and swift complications carry it to an amusing climax.

Grace Cameron, Ross and Fenton, the Four Mortons and Cliff Gordon come along close together in the body of the show and made a whirlwind quartet of features, representing big comedy values in each case. Miss Cameron was extremely well liked in her "kid" number, and the familiar "Dottie Dimples" brought returns at the finale.

Ross and Fenton are giving "Just Like a Woman," which played the Lincoln Square. The play of comedy and pathos in the little domestic incident is admirably managed, even to the apt introduction of a song, or "musical soliloquy," as Mr. Ross calls it, and the semi-dramatic denouement rounds the playlet out splendidly.

It was growing late when the Four Mortons came on. They were right at home in Brooklyn and, as might be imagined, won a spontaneous reception. The fast, tumultuous comedy did the rest.

Cliff Gordon, who hurried over from the Lincoln Square in an automobile had to follow the Mortons and a heavy show. The opening was quiet, but when the "German Politicians" got into his campaign talk, much of it new material, he pulled out a large success.

The Barabon Troupe of Russian Dancers and Yamamoto (New Acts). *Rush.*

KEENEY'S.

Apparently Frank Keeney has no idea of letting his clientele go over to the opposition without a struggle. This week's bill speaks eloquently of his intention. It's many and many a day since Keeney's saw such a collection of standard vaudeville names as is printed in this week's program. Time was when the Keeney bill was a good deal of a guessing contest. So much for the effects of opposition. If one may judge by Wednesday night's business the Keeney following approves of the new order of things.

It's a curious arrangement, though. Two of the big features are rather heavy dramatic sketches, an unheard of selection in vaudeville. Also they come together in the show, separated only by an intermission, probably devised with the single purpose of breaking the strain of too much dramatics in a single dose.

Edna May Spooner led all the way, as might have been expected. Spooner is a name to conjure with in Brooklyn. This week's offering is "Comedy and Tragedy." It is a bit old-fashioned in its play for theatrical effect, but it shows Miss Spooner in infinitely more agreeable vein than the very up-to-date version of "The Devil," despite the fact that the role is a bit sombre for her. At least it gives her opportunity for the display of her powers as a graceful reader. She gives the part of Clarice in the old W. S. Gilbert playlet a certain charm and appeal in the lighter passages, although she is a bit stagey in the tense scenes. Her supporting company is very ragged and gives the impression that it was picked up hurriedly.

The other dramatic number was that of William Hawtry, "Compromised." The sketch works up an immensely effective "situation," when a concealed burglar, a husband supposed to be dead and the wife, who has married again, come into a three-cornered conflict. The processes which led up to this point were rather tedious, but once the big situation was reached the audience listened breathlessly until the skilfully devised curtain brought a happy ending to the story.

Also there were two single singing acts, Dorothy Morton and Elsie Fay. There is a wide difference in the specialties, but the pair have certain points in common. Miss Fay seemed to realize this when she exclaimed "I am getting awfully fat." The only thing Miss Morton and I can buy ready-made is a pocket handkerchief." Miss Morton still has her brilliant voice, but, alas, she has cultivated a double chin. Elsie Fay has one also, and in addition has acquired the little affectation of wearing a gold bracelet upon her left ankle à la Ethel Levey. Two more circlets decorate her wrist and upper arm. This frivolity is scarcely in keeping with the robust humor of "The Belle of Avenue A."

The Five Spiller Musical Bumpers were moved to No. 3 from opening the intermission and deserved to be. When a colored entertainer passes up comedy and occupies three or four minutes in polite repartee he goes against the traditions of the game and suffers accordingly. The Spillers have a first-rate opening, a crashing, musical ensemble. Then they flop.

Brothers Byrne closed with a whoop, and in the first half the Russell Brothers were a laughing riot. The Three Madcaps opened the show. *Rush.*

5TH AVENUE.

A couple of changes in the program positions after the opening performance made a smooth running variety show of this week's bill at the Fifth Avenue.

Robert Hilliard and Company is the big card. Mr. Hilliard is playing "Convict 973," virtually a new act since it has been four years since the sketch was seen about New York. As in all of Mr. Hilliard's pieces, the slightest details have been given the closest attention. The set, a study or library, is elaborate and won applause by itself. Hilliard's work is well known and needs no mention, although the character, that of a ragged burglar, is quite away from his usual clubman. Edwin Holland is the star's chief support, and he acquits himself most favorably in an important role. The piece was a big hit Monday night.

Bernardi did exceedingly well in an early position, being shifted from closing to third. He is doing his entire act, including the musical directors, which stretches it out a trifle too long. The latter are unnecessary, regardless how well or how poorly done. If it weren't for Sousa, they would all flop. The closing piece showing how the changes are made is the most popular.

Stella Mayhew did but fairly well. "Coon shouting" is Miss Mayhew's long suit, and she should play it for all there is in it. The talk about the stage-struck waitress is or was funny until every chorus girl and soubrette picked it as their line of talk when entertaining off the stage. "Take Plenty of Shoes," a new song with a catchy lyric, made a good opener. Miss Mayhew wore two corking costumes, although the second accentuated her build. Miss Mayhew's glittering hair ornament would make some of our burlesque leading ladies' paraphernalia look rusty.

Ward and Curran always have the same number of laughs to dispense and they never fail. If anything, they did a little better than ordinarily. Ward is funny, not spasmodically, but all the time. Curran's character bits really deserve more attention than they receive, but he can offer no complaint as to the notice taken of his singing. Each of his songs was enthusiastically greeted, the choruses of each having to be repeated several times. The act was one of the evening's hits.

The Musical Cuttys made a very fine finish to the very bright program. The act remains the same, the looks of the outfit being quite as strong a factor as the good music. The taller of the sisters is using the make-up too freely and her hair also could be arranged more becomingly. Still singing, and there seems to be no good reason why they shouldn't, for the audiences like it, but if they can sing anything excepting "Mary" they should.

Newhold and Carroll, closing the show, have a novel manner of introducing their parallel bar work. The apparatus itself is so seldom seen that it is a novelty. The work, especially that by the man, is capital. He also does a few neat turns on the horizontal bar.

Lew Sully worked in white face last week, but is again back in cork and in second place scored. Niblo's Talking Birds are under New Acts. *Dash.*

Edwin T. Emery is an addition to the list of vaudeville versions of "The Devil." He opened in San Francisco and will continue to play the sketch in vaudeville.

COLONIAL.

With four new acts on the Colonial program this week, each reaching the "all right" class, it is no cause for wonderment that the show there is one of the best seen in a very long while. The first part goes through like wildfire, the intermission arriving at 9:30.

Comedy predominates almost entirely, the novelty number of Fred Lindsay (New Acts) and the opening with the Juggling Burkes the exceptions.

The compassion of the "regulars" goes out to Carrie De Mar before she appears. Seemingly buried beneath a load of "big show," Miss De Mar upon appearing next to last, following "La Petite Revue" (New Acts) and Rock and Fulton, the program feature and also a singing number, small chances there were apparently for Miss De Mar to make any kind of an impression, besides necessarily having to hurry to hold her house.

The audience recalled her three times Monday evening to acknowledge after "Lonesome Flossie." That tells the story. Her exquisite "souse" helped Miss De Mar to win out against fearful odds, and if ever a girl is to receive credit for merit, Miss De Mar should have it for this week's work.

William Rock and Maude Fulton broke through as they always do. There is no change in the number, excepting the addition of "The Devil Dance" now featured and lately inserted. In this Mr. Rock has the opportunity for the pantomimic expression of which he is a master, the dance being made gruesome in its story, but the audience is loath to believe Rock and Fulton are serious, following so closely the comedy, singing and dancing they do. In another position or in another place, "The Devil Dance" would receive the greater appreciation it is entitled to.

That the contrast of sombreness following comedy does not bring the results the reverse would do is not alone evidenced by Rock and Fulton. R. C. Herz is another example. Mr. Herz has forsaken "The Seven Ages," livening up his clean-cut performance immensely, but he concludes with "The Rake's Progress"—to big applause. It is not the universal approbation, however, his previous and lighter efforts secure. Mr. Herz might well consider if it is not better to "always leave them laughing when you say good-bye." "The Actor" is ample proof of this fine performer's versatility.

Richards and Grover were uncomfortably placed, "No. 2" in "one." It is a piano act, the man playing familiarly, and not over strikingly either in trick work or otherwise while the woman goes in for the comedy also with some "mugging" and a "sheath" gown burlesqued, but not humorously. The final change to blackface by her was probably the best in the act, which is capable of improvement.

Also may the Juggling Burkes improve theirs by different music. When, oh, when, will the "dumb" acts realize how much the music means. The two boy club jugglers make a very good opening number, dallying too long on the stage in the solo work, slowing up the act, but doing some rapid passing.

Anne Blancke and Co., and the Ellis-Nowlin Troupe, are under new acts.

Sime.

Julius Tannen will probably sign with the Morris Circuit.

LINCOLN SQUARE.

Six of the nine acts in this week's bill occupy the full stage, but the show runs off without a single pause. It is a light comedy show entirely, conspicuously lacking in knockabout clowning and still a consistent laughing entertainment. The one untoward incident of the Monday night performance was the failure of Tim McMahon's panoramic background to revolve, spoiling the finish of what would probably have been the hit of the show.

The Taylor Twin Sisters open with a neatly dressed skating specialty. The pair have the routine moving smoothly, although they might improve its speed in places. Eugene O'Rourke in the "No. 3" spot did fairly with his old sketch "Parlor A." The comedian's long absence from vaudeville has gotten him a little out of the variety atmosphere. On Monday night the sketch went rather haltingly.

Daisy Wood Lloyd, a new billing for the latest of the Lloyd family, scored an unmistakable hit, thanks to her pretty girlish person and her simple, straightforward method of handling a very entertaining repertoire of novelty songs. "Whistle and I'll Wait for You," "I'm Fishing for a Sweetheart" and "Paddling" were the best. "Whistle" was easily the choice and might very well change places with "Hop It," which comes at the finish, making an opportunity to work up a first-rate exit. The "Fishing" song involves a quantity of extremely neat and novel "audience business." The comedienne carries a circular landing net attached to a six-foot pole and during the verses moves it about among the boxes and front rows, seeking after the "Sweetheart" with which the words have to do. Monday night many men dropped their cards into the net and these were transferred to the little trout basket carried by the singer. A rather daring bit was the stripping of stockings and the display of bare feet in "Paddling."

McMahon and Chappelle closed the first part with their capital "girl" act, "Why Hubby Left Home," a new sub-title to "The Pullman Porter Maids." The opening dialogue went extremely well and the catchy numbers of the eight girls together with the unbroken succession of incident and scenic novelties carried the number to a splendid climax, which was somewhat marred by the slip at the finish.

Willy Zimmermann has cut down his list of impersonations of musical conductors to make room for caricatures of Bryan and Taft, both exceedingly well made up, a new imitation of Maurice Levi and an extended impersonation of Oscar Hammerstein, which served as a finish in "one."

William Courtleigh and his former company came in for important honors. The slangy sketch "Peaches" never went better and was never better played than this week.

Julian Rose makes his re-appearance with his monologues about "Levin'sky's Wedding" unchanged, but with a new encore bit. This is a song called "I Wonder Where He Gets His Ideas." It is in excellent character and has delightfully humorous lyrics, beside the incidental business that goes with it. A political verse at the end was well enough for applause, but it ruined the character.

Charles Barnold's Dog Pantomimists, in their second week, closed the show, leaving a good impression as always. Barry Lupino is under new acts.

Rush.

ALHAMBRA.

It is the proper thing in Harlem to become an Alhambra regular. Dropping in the theatre on the same night for a few weeks running, you find yourself nodding to familiar faces. For regulars they are one dandy little bunch, easily pleased and are not at all backward in appreciation.

The medium size typers carried off the honors of the program. On Tuesday night the audience chose two acts of the most widely different characters to destow the greatest applause on, Willa Holt Wakefield and the "Six American Dancers." Miss Wakefield is entitled to a trifle the best of it since she is in a difficult position opening the intermission. The curtain was held a short time to give the house a chance to settle, but there were quite a few still moving about while she was in her first number. Miss Wakefield's repertoire stands for the most part the same as last season. It has been laid out thoughtfully and works to a fitting climax. The first couple of numbers hit more strongly on the lower floors, while "Pals," the closing selection, has just enough sentiment in it to get to the loft. Pianologues are becoming more numerous in vaudeville, but to date one has not been seen that can class with Miss Wakefield's.

The "Six American Dancers" make it hard going for the dancing acts who have to follow them. All are good dancers. One of the girls seems to be new to the act, as least she doesn't seem to be sure of herself at times.

"At the Country Club" is the week's headliner. There isn't a great deal to the act. A couple of numbers are introduced which permit the four girls employed to change costumes. The dressing is pretty; the numbers are not. George Spink, who wrote the piece, inflicts pianologue during the proceedings, besides being mixed up generally. His method is most polite and he works his eyes after hours. A "patter" finish is a life-saver for the act.

R. C. Herz gave his specialty without change, including "The Rake's Progress." Mr. Herz was visibly annoyed by a couple of giggling girls in one of the upper boxes and made a few soto-voces remarks about them. He has been in vaudeville long enough to know vaudeville audiences must be taken as they come. The management is perfectly satisfied if they will only come. Leo Dietrichstein and Company offered a comedy of the simplest sort called "Button, Button, Who's Got the Button?" Still, it secures the laughs; that's what it's there for. The many opportunities for horse-play are ignored entirely. The piece is admirably played in a quiet, legitimate, effective manner.

De Biere is in his second week at the house. The showing Tuesday night hardly warrants the extension. Max Witt's "Bonnie Lassies" did fairly well in the second position. The little dancer scored a neat hit with her Highland fling. Gilbert and Katen opened the show, replacing Maddox and Melvin. De Dio is under New Acts.

Dash.

Just as he was about to step upon the stage at the opening performance at Pan-tages, Seattle, Sept. 21, Will F. Denny, the singing comedian, gasped and fell. When brother artists rushed to his side he was unconscious. Doctors pronounced the seizure a stroke of paralysis. He was removed to the hospital and later was said to be improving.

125th ST.

The bill at the up-town house is not just right this week, although if dissected the cause would be very difficult to find. Perhaps the misplacing of Viola De Costa and Company (New Acts) made things seem heavy. At any rate something is the matter and the easy smooth-running effect usually given the programs at this theatre is missing.

Conroy, Le Maire and Co., although the applause at the finish was not as strong as it might have been, were the hit of the evening. "A King for a Night" was one big scream from start to finish. Several times the players were forced to wait until the house had quieted. Frank Conroy is a funny coon and he seems funnier every time you see him. The opening is much better now that a brighter light is used and the act gets a laughing start that carries through to the finish. George Le Maire is also going ahead in the right direction. Edith Forrest looks and plays the French heiress down to the ground. She is wearing a gown of the sheath pattern that is there.

Edwards Davis and Company in "All Rivers Meet at Sea" gave the bill its serious twist. In describing the playlet, to say the best of the presentation, is the elaborate stage setting tells the real merit of the sketch. There is a quantity of melo-dramatics of the rags-are-royal-rament - when - worn - for-virtue's-sake brand involved which seemed to strike home with the audience. It is a "stock" audience largely inclined to be weepy. Two or three of Mr. Davis' speeches, without much sense in either, brought rounds of applause. Mr. Davis is an actor and a pretty good one, but when the curtain goes up on that stage set that could credit any Broadway production, you expect more than you get from "All Rivers Meet at Sea."

Sue Smith is trying what seems to be a new line for her. She is singing character songs, changing her costume for each. The first, an Irish number, second, Italian, third, German, and the fourth, of course, the U. S. A. thing. The German song made her a hit purely by her own efforts. Miss Smith has a clear sweet soprano voice, enough in itself to carry her through. Four songs seemed to be a little long. She was fading in the last two numbers.

Selma Braatz acquitted herself splendidly, working quickly and cleanly, going through the routine of juggling without a miss. A different style of dress would be an improvement. McNish and Penfold got through in the second place. The pair have worked out an entertaining specialty. Penfold has a good voice and knows how to handle it when singing but grows careless with it at times when talking.

Ezra Kendall is back in vaudeville with some of the talk he took away with him. Clarence Wilbur and Co., in the closing position caught the house when they were seemingly laughed out. Someone should tell Wilbur that there have been three songs written since "Hunting." If he knows, perhaps he'll try one.

Dash.

Snyder and Buckley have left the "Follies of 1907," and M. S. Benthall will place the act in vaudeville once again, opening at the Majestic, Chicago, Oct. 5. Differences with the management and a prospect of "one-nighters" caused the team's withdrawal.

VARIETY ARTISTS' ROUTES

FOR WEEK OCT. 5

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from OCT. 4 to OCT. 11, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
 Adallah Bros., Throes, Sacramento, Cal.
 Adair & Dolin, Barnum & Bailey, C. R.
 Adair, Art, Hagenbeck-Wallace, C. R.
 Adams, Mabelle, Anderson, Louisville, Ky.
 Addison & Livingston, Criterion, Savannah, Ga.
 Ader Trio, Bijou, Duluth, Minn.
 Adelyn, Box 249, Campagna, Ill.
 Agee, John, Ringling Bros., C. R.
 Aherns, The, Orpheum, Mansfield, O.
 Ahrens, Chas., Troupe, Shuberts, Utica.
 Albert, Gilla, Scribner's Big Show, B. R.
 Alberto, Barnum & Bailey, C. R.
 Alburta & Miller, Alhambra, Paris.
 Alden, Irving & Co., Star, Halifax, N. S.
 Aldo & Vannerson, 258 W. 26, N. Y.
 Alexandra & Bertie, 41 Acre Lane, London, Eng.
 Allan & McFarland, Orpheum, Chattanooga.
 Anderson, Madge, Majestic, Sioux City.
 Allen, A. D. Co., Orpheum, Allentown, Pa.
 Allen, Ed, Campbell Bros., C. R.
 Allen, Searle & Violet, 222 E. 14, N. Y.
 Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
 Allison, Mr. & Mrs., Columbia, Cincinnati.
 Alpha Trio, 67 So. Clark, Chicago.
 Alpine Troupe, Cole Bros., C. R.
 Alrona Zoller Trio, 269 Hamlock, Brooklyn.
 Alvano, Madame & Co., West Middletown, O.
 Alvares Troupe, Ringling Bros., C. R.
 Alvaretas, Three, Jersey Lilies, B. R.
 Alvin, Frank, Olympic, Chicago.
 Alvord, Ned, Ringling Bros., C. R.
 American Dancers, Six, Poli's, New Bedford.
 American Newsboys Trio, Gem, Newark, N. J.
 American Newsboys Quartet, Varieties, Canton, Ill.
 Anderson & Goines, Keeney's, Brooklyn, N. Y.
 Anderson, Alfred, Princess, Yonngstown, O.
 Anderson's Four, Bijou, Saginaw, Mich.
 American Trio, 336 Penn Ave., Newark, N. J.
 Archer, Obie, Bijou, Newark, Ohio, Indef.
 Ardell Bros., 914 Sandals, Canton, O.
 Ardo, Ringling Bros., C. R.
 Ardo & Eddo, 500 E. 84, N. Y.
 Arizona Troupe, 351 E. 18, N. Y.
 Arlington Four, Bennett's, Quebec.
 Armstrong & Avering, Empire Burlesquers, B. R.
 Armstrong & Verne, Memphis, Tenn.
 Arnold & Felix, Jamaica, L. I.
 Arthur, W. J., Columbia, Knoxville, Indef.
 Arnters, Les, 14 Frobel Str. Ill., Hamburg, Ger.
 Auburns, Three, 335 Beacon, Somerville, Mass.
 Auer, The, 373 Elygate, South-on-Sea, Eng.
 Anger, Capt. Geo., 12 Lawrence Rd., So. Ealing, London, England.
 Austins, Tossing, Palace, Maidstone, Eng.
 Avery, W. E., Empire, Hoboken.
 Ayres, Howard, 2411 So. Alder, Phila.
 Asora, Miss, Barnum & Bailey, C. R.

B
 Baader, La Velle Trio, Orpheum, St. Paul.
 Bachman, Marie, Grand, Los Angeles, Indef.
 Baernstein, Harry, Bijou, Racine, Wis., Indef.
 Baker Troupe, Ringling Bros., C. R.
 Bannacks, The, Barnum & Bailey, C. R.
 Barber & Palmer, Palace, Memphis.
 Barnes & Crawford, Orpheum, Easton, Pa.
 Barry & Hughes, Orpheum, Butte.
 Barry & Wolford, Colonial, N. Y.
 Battis, Carl Wm., Auditorium, Lynn.
 Barnes & Conway, City Sports, B. R.
 Barnes & Levis, Majestic, Ft. Worth, Tex.
 Barron, Ruby, 20 E. 85, N. Y.
 Batro & McCre, 319 No. Second, Reading.
 Bates, George, Barnum & Bailey, C. R.
 Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
 Beime, Musical, 340 E. 87, N.
 Beyer, Ben & Bro., 12, Majestic, Johnstown, Pa.
 Board, Billy, Geo. Primrose's Minstrels.
 Beavalls, Arthur & Co., Majestic, Dallas.
 Becker & Maye, Lyric, Bridgeton, N. J., Indef.
 Belford, Al G., Frank A. Robbins, C. R.
 Belford Bros., Ringling Bros., C. R.
 Bell, Chas., Ringling Bros., C. R.
 Bell, Hazel Ferns, New Castle, Ind.
 Belclair Bros., Greenpoint, Eng.
 Bella, The, Barnum & Bailey, C. R.
 Bennett, Laura, 113 W. 78, N. Y.
 Berry & Berry, Burtis, Auburn, N. Y.
 Big City Quartette, Orpheum, Salt Lake.
 Blinn, Bonny, Brrr, Bennett's, London.
 Blinney & Chapman, Lyric, Lebanon, Tenn., Indef.
 Black Patti Troubadours, Asheville, N. C.
 Blamphing & Hehr, Golden Crooks, B. R.
 Bijou Comedy Trio, Watson's Burlesquers, B. R.
 Bingham, Hathaway's, Malden, Mass.
 Bissett & Scott, Orpheum, Denver.
 Black & White Trio, 664 Columbus, N. Y.
 Black & Leslie, Majestic, Ashland, Ky.
 Blanchard, Cliff, Royal Slave Co.
 Bock, Otto, She's, Toronto.
 Boises, The, Fair, Richmond, Va.
 Borella, Arthur, Barnum & Bailey, C. R.
 Bowen & Florence, Wonderland Pk., Revere, Mass.
 Bowery Comedy Quart., Runway Girls, B. R.
 Borani Troupe, Hagenbeck-Wallace, C. R.
 Bowen Bros., 1553 Broadway, N. Y.
 Bowers, Walters & Crooker, Orpheum, Omaha.
 Boyce, Jack, 1553 Broadway, N. Y.
 Boyds, Two, 1260 So. Decatur, Montgomery, Ala.

B
 Bradna & Derrick, Barnum & Bailey, C. R.
 Bradley & Davis, Barnum & Bailey, C. R.
 Brays, The, Campbell Bros., C. R.
 Brady & Mahoney, Irwin's Big Show, S. R.
 Breen, Harry, Poli's, Worcester.
 Brigham, Anna R., 28 Exchange, Binghamton.
 Brinn, L. B., 23 Haymarket, London, England.
 Britton, Alice, Barnum & Bailey, C. R.
 Britton, Sadie, Coliseum, Burlington, Ia., Indef.
 Broadway Quartette, Four Huntings Co., Indef.
 Brooks & Denton, 670 6th, N. Y.
 Brooks & Vedder, Grand, Portland.
 Brotherhood, Barlowe & Co., Elm Farm, E. Brookfield, Mass.
 Browne, Bothwell, 407 W. 123, N. Y.
 Brown Bros., & Kealey, Columbia, Cincinnati.
 Brown, E. Jay, Orpheum, Canton, O.
 Brown, George, Barnum & Bailey, C. R.
 Brunettes, Cycling, 231 Cross, Lowell.
 Buch Bros., 96 Milton, Brooklyn.
 Burke, John & Mae, Orpheum, Kansas City.
 Burke, John F., Flood's Park, Baltimore.
 Buckley's Dogs, Ringling Bros., C. R.
 Buckley, John, Pan Handle Pete Co.
 Buffalo, Young, State Fair, San Antonio, Tex.
 Burcos & Clara, Barnum & Bailey, C. R.
 Burnham, Chas. O., & Co., Bijou, Dubuque, Ia.
 Burns & Emerson, 1 Place Boleidier, Paris.
 Burt, Glenn, Champagne Girls, B. R.
 Burton & Burton, Al Reeves, B. R.

B
 Burton, Hughes & Burton, 532 Stanton, Niles, O.
 Burton & Vass, Champagne Girls, B. R.
 Bush & Elliott, 12, Howard, Boston.
 Bunsler, Walter H., Opalia, Madison, Wis., Indef.
 Burton, The, Ringling Bros., C. R.
 Butler & Besett, 12, Norfolk, Va.
 Buxton, Chas., Crystal, Menasha, Wis., Indef.
 Byers & Hermann, Columbia, St. Louis.
 Byrne Golson Players, Bijou, Quincy, Ill.
 Byron & Langdon, G. O. H., Indianapolis.

C
 Cain Sisters, Empire, Youngstown, O., Indef.
 Callahan & St. George, Shepherd's Bush, London, Eng.
 Campbell & Brady, Hastings' Big Show, B. R.
 Carillo, Leo, care Variety, N. Y. C.
 Carlin & Otto, Poli's, Worcester.
 Carliales, The, Brooklyn, N. Y.
 Carmen, Frank, Star, Seattle.
 Carmen Sisters, Empire, San Francisco, Indef.
 Carroll & Judge Trio, Ringling Bros., C. R.
 Carroll, Nettie, Barnum & Bailey, C. R.
 Carr Trio, Orpheum, Edmonton, Alberta, Can.
 Carrington, Chas. G., Lyric, Houston.
 Carson & Willard, Empire, Hoboken.
 Carter, Chas. J., "Milton," Queens, Sydney, Aus.
 Casad & De Verne, Grand, Minot, N. D.
 Casey & Le Clair, 244 1st, Jersey City.
 Celest, 74 Grove road, Clapham Park, London.
 Chalk Line, The, Hathaway's, Lowell.
 Cherle, Doris, Folies of the Day, B. R.
 Chevalier, Louis & Co., Acme, Sacramento.
 Chingilla, Princess, Shoreview Pk., Jamaica, L. I.
 Christopher, Chris., 49 5th Ave., Chicago.
 Church City Four, Strolling Players, B. R.
 Claire, Ina, Hathaway's, Brockton, Mass.
 Clark & Sebastian, Barnum & Bailey, C. R.
 Clark & Turner, 148 W. 64, N. Y.
 Clarke, Wilfred, Orpheum, New Orleans.
 Clarks, Three, Ringling Bros., C. R.
 Claudius & Scarlet, Haymarket, Chicago.
 Clayton & Drew, Gaiety, Springfield, Ill.
 Clifford & Burke, Orpheum, Omaha.
 Clifford, George A., Comedy, Brooklyn, Indef.
 Cogan & Bancroft, Dominion, Winnipeg.
 Cole, Bert, Hagenbeck-Wallace, C. R.
 Coleman & La Mont, Hippo Rink, Birmingham.
 "College Girls," Orpheum, Memphis.
 Collins, Eddie, Oshkosh, Wis., Indef.
 Collins & Brown, Keith's, Cleveland.
 "Colonial Septette," Bijou, Jackson, Mich.
 Columbia Musical Trio, De Rue Bros', Minstrels.
 Coombs & Stone, Bennett's, Hamilton.
 Conley, Anna & Edie, Poli's, Waterbury.
 Connors, George, Barnum & Bailey, C. R.
 Connelly, Mr. & Mrs. E., 11, Majestic, Des Moines.
 Connelly, Edward, Lake Sunapee, N. H., Indef.
 Connelly & Webb, Orpheum, Memphis.
 Conway & Leland, Canterbury, London, Eng.
 Cook, Frank, Austin & Stone's, Boston, Indef.
 Cooke & Rothert, Orpheum, Denver.
 Cooper, Harry L., Williams' Imperials, B. R.
 Copeland, E. M., Temple, E. Boston.
 Corbett, Lawrence, Scenic, Taunton, Mass.
 Corellis, Three, Hagenbeck-Wallace, C. R.
 Cornallias, Eight, Ringling Bros., C. R.
 Courtney & Dunn, 232 E. 18, N. Y.

C
 Cowper, Jimmie, 86 Carroll, Binghamton, N. Y.
 Craig, Musical, Oct. 12, Dominion, Winnipeg.
 Crenes, De Witt, 633 Church, Ann Arbor, Mich.
 Creswell, W. P., Fair, Sedalia, Mo.
 Creasy & Dayne, Orpheum, Omaha.
 Cronin, Morris, 21 Alfred Place, London, England.
 Cummings & Merley, Unique, Los Angeles, Indef.
 Day, Sam J., & Co., Poli's, Hartford.
 Curson Sisters, Circus, Shuman, Berlin, Ger.
 Cutty, Musical, K. & P. 125th St., N. Y.

D
 D'Alvin, Rocky Point, R. I., Indef.
 Daly & O'Brien, 418 Strand, London, Eng.
 Dallivette & Co., 6th St., Coshocton, O.
 Dale, Wm., Crystal, Elkhart, Ind., Indef.
 Dale, Sydney, Guy Bros., Minstrels.
 Darc, Harry, 325 E. 14, N. Y.
 Darling, Phil, Sells-Floto, C. R.
 Darrow, Stuart, Mr. & Mrs. Bennett's, Ottawa.
 Darwin, Ringling Bros., C. R.
 Davey & Moore, Bijou, Decatur, Ill.
 Davenport, John, Yankee Robinson, C. R.
 Davenport May, Touring, Germany.
 Davenport, Stick & Norma, John Robinson's, C. R.
 Davenport, Victoria & Orrin, Barnum & Bailey.
 Davis, Floyd, Temple, Boulder, Col., Indef.
 Davis, H., Air-Dome, Morpysboro, Ill., Indef.
 Davis, Mark & Laura, Orpheum, Sidney, O.
 Day, Carita, 322 Mott Ave., N. Y.
 Dean, Al, Barnum & Bailey, C. R.
 Deaves, Harry & Co., Automaton, Bergen Beach.
 Dell & Miller, Hippodrome, Buffalo, Indef.
 De Cortet & Rego, Airdome, Columbus, Ga.
 De Hollis & Valdora, Colonial Belles, B. R.
 De Ven, Herbert, 364 Prospect Pl., Brooklyn.
 De Velde & Zeida, 115 E. 14, N. Y.
 Deas & Deas, 253 W. 30, N. Y.
 Delavoy & Frits, Electric Pk., San Antonio.
 Delmar & Delmar, 94 Henry, N. Y.
 Delton, Al H., 638 19, Milwaukee.
 Denman, George, Barnum & Bailey, C. R.
 Denker, Rose, Behman Show, B. R.
 De Mario, Ringling Bros., C. R.
 De Mora & Graceta, Bijou, Oshkosh, Wis.
 De Young, Tom, 136 E. 113, N. Y.
 Devlin & Elwood, Keith's, Cleveland.
 Diamond Comedy Four, Bijou, Battle Creek.
 Diamond, Jim, Kentucky Belles, B. R.
 Diamond & Smith, Alpha, Erie, Pa.
 Dierlike Bros., Main St., Peoria, Ill.
 Dillan, Max, Ringling Bros., C. R.
 Diston, Madeline, Lyric, Norfolk.
 Dixon, Harris & Frances, Grand, Marion, Ind.
 Dixie, Bowers & Dixon, Hancock House, N. Y.
 Doolley, Jed, Poli's, Scranton.
 Doller Troupe, Barnum & Bailey, C. R.
 Donnelly & Rotall, N. Y. Stars, B. R.

D
 Doherty, Lillian, Wintergarten, Berlin, Ger.
 Dohn, Robert, Barnum & Bailey, C. R.
 Doll, Alice, London, Grand, Indianapolis.
 Donovan, Emma, Hagenbeck-Wallace, C. R.
 Dorach & Russell, 604 B. Belmont, Newark, N. J.
 Dove & Lee, Imperial, B. R.
 Downey, Leslie T., Dreamland, Racine, Wis.
 Draka's Dogs, Lyric, Houston, Tex.
 Drew, Dorothy, Tiroll, Cape Town, S. A.
 Drew, Lowell E., 4229 Pechin, Roxborough, Phila.
 Du Ball Bros., Colonial, Lawrence, Mass.
 Dudley, O. E., Crystal, Ind., Indef.
 Duff & Walsh, Keith's, Phila.
 Dumbars, Four, Cook's, Rochester.
 Duncan, A. O., Orpheum, Oakland.
 Duncan, Tom, Ringling Bros., C. R.
 Dunham, Jack, City Sports, B. R.
 Dunedin Troupe, 418 Strand, London, W. C., Eng.
 Dunn, Harvey, De Rue Bros', Minstrels.
 Dupres, Fred G., Hathaway's, Brockton.
 Duttons, Three, Ringling Bros., C. R.

E
 Eckhoff & Gordon, Rice & Barton's Gaiety, B. R.
 Eglerton, The, Orpheum, New Orleans.
 Edinger Sisters, C. R.
 Edwards, Davis & Co., K. & P. 58th St., N. Y. C.
 Edwards, Fred E., Star, New Kensington, Pa.
 Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
 Egner, Fred, Barnum & Bailey, C. R.
 Elastic Trio, Majestic, Pittsburgh, Indef.

E
 Elliotts, The, O. H. S. S., Pittsburg, Indef.
 Emerald, Conale, 41 Holland Rd., Bristol, London.
 Emerson & Baldwin, Alhambra, Brussels, Bol.
 Emmett, Gracie & Co., 11, Orpheum, San Francisco.
 Empire Comedy Four, G. O. H., Pittsburg.
 "Enigmarelle," Star, Seattle.
 Epps, Loretta, Troupe, Portland, Toronto.
 Ergott & King, Circus Sinebell, Warsaw, Russia.
 Esmeralda Sisters, Leibichs, Bremen, Ger., Indef.
 Espe, Dutton & Espe, Orpheum, Salt Lake.
 Evans & Lloyd, Bennett's, Quebec.
 Everett & Eckard, Orpheum, Virginia, Minn.
 Evers, Geo. W., 210 Loosya, San Antonio, Tex.
 Exela, Louise, Hagenbeck-Wallace, C. R.

F
 Faber, Ainta, Hagenbeck-Wallace, C. R.
 Fadettes of Boston, Bennett's, Ottawa.
 Fairchild, Mr. & Mrs. F., Grand, Edmonton, Can.
 Farlardeau, Doll, Jnne, Casino, Lawrence, Mass.
 Farlardeau, Camille, Rice & Barton's Gaiety, B. R.
 Farrell, Billy, Moss & Stoll, London.
 Farcos, Four, Barnum & Bailey, C. R.
 Fanta, Two, Bijou, Tulsa, Okla.
 Fentelle & Carr, Orpheum, St. Paul.
 Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
 Fay Sisters, Family, Belleclair, O.
 Ferguson, D. & E., Wash., Spokane.
 Ferra, Fantase, Spokane, Wash.
 Fiddler & Shelton, Poli's, New Haven.
 Field Bros., 63 E. 106, N. Y.
 Fields & Hanson.
 Fields, Harry W., Orpheum, Harrisburg.
 Fields, W. C., Hippodrome, London, Eng., Indef.
 Finke, Jack, 1911 So. Chadwick, Phila.
 Fisher Troupe, Barnum & Bailey, C. R.
 Fisher & Fisher, Park, Richmond, Va.
 Flake & McDonough, Elite, Rock Island, Ill.
 Fluhugs, The, Lyric, Gainesville, Tex.
 Flaherty, Dan, City Sports, B. R.
 Fletcher, Chas., Leonard, Auditorium, Lynn.
 Florence, Six, Barnum & Bailey, C. R.
 Floods, Four, Mohawk, Schenectady.
 Foley, Jack, Ringling Bros., C. R.
 Fonda, Dell & Fonda, 12 Olympic, Chicago.
 Fontinelle, Mysterious, Bijou, Jamestown, N. D.
 Fords, Famous, Majestic, Houston.
 Fortuna & De Virne, Hagenbeck-Wallace, C. R.
 Fox & Evans, Grand, Sacramento.
 Fox & Hughes, Empire, Boise, Idaho, Indef.
 Fox, Will H., 14 Leicester, London, Eng.
 Fox, Imro, Haymarket, Chicago.
 Foy Bros., Grand, Circo Bell, Mexico, Indef.
 Fredians, Grand, Barnum & Bailey, C. R.
 Frances, The, Minors, Merry Burlesquers, B. R.
 Franks, Jessie J., Hagenbeck-Wallace, C. R.
 Freeman Bros., Rose Sydel's London Belles, B. R.
 Freeman, Frank E., Hastings' Show, B. R.
 "Fun in a Boarding House," Keith's, Boston.
 Fullerton & Dersey, Orpheum, Schenectady.
 Fullerton, Lew J., 98 Summer Pl., Buffalo.

G
 Gaffney Dancing Girl, Monumental, Baltimore.
 Gainsboro Girls, Poli's, Bridgeport.
 Galletti's Monkeys, O. H., Melbourne, Australia.
 Galloway, Bert, Davis, Braddock, Pa.
 Gardiner, Three, Children, 1955 W. 8, Phila.
 Gardner, Jack, Orpheum, St. Paul.
 Gardner & Vincent, Orpheum, Oakland.
 Gardner, Georgia & Co., Odeon, Oklahoma City.
 Gaston Green, Orpheum, Des Moines.
 Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
 Geiger & Walters, Empire, Paterson.
 Genaro & Band, 11, Orpheum, San Francisco.
 Genter & Gilmore, Bijou, Muskegon, Mich.
 Geromes, The, Barnum & Bailey, C. R.
 Gibson, Fay, Standard, Davenport, Ia., Indef.
 Gibson, Sydney C., 12, Orpheum, Portland.
 Gill & Aker, 501 Springfield, Newark.
 Gilmore, Mildred, City Sports, B. R.
 Gilroy, Haynes & Montgomery, Empire, Paterson.
 Gladstone, Ida, City Sports, B. R.
 Gleason, The, & Houlahan, Poli's, Bridgeport.
 Gledower & Manion, G. O. H., Wheeling, W. Va.
 Glocker, Chas. & Anna, "Folies of 1907" Co.
 Glover, Edna May, 91 E. Adams, Detroit.
 Godfrey & Henderson, 1553 Broadway, N. Y.
 Goelms, Six, Ringling Bros., C. R.
 Goldberg, Bert, Harris, Braddock, Pa.
 Goldsmith & Hoppe, G. O. H., Indianapolis.
 Golden Russian Troupe, Sells-Floto, C. R.
 Goodman, Musical, Continental Hotel, Chicago.
 Gordon & Marx, Bijou, Dubuque, Ia.
 Gossans, Bobby, Barlow Minstrels.
 Goss, John, Vogel's Big City Minstrels.
 Gottlob, Amy, & Co., 446 W. St. Louis, Chicago.
 Goyt Trio, Poli's, Bridgeport.
 Graces, The, 267 W. 85, N. Y.
 Grant, Burt & Bertha, Orpheum, Easton, Pa.
 Grant, Sydney, 260 W. 261, N. Y.
 Graham, Geo. W., Scenic, Providence, Indef.

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Name _____				
Permanent Address _____				
Temporary " _____				
Week	Theatre	City	State	

CARDS WILL BE MAILED UPON REQUEST

Cobb's Corner

SATURDAY, OCT. 9, 1926.

No. 135. A Weekly Word with WILL the Wordwright.

"Take Plenty of Shoes"

(It's a long road back home)

SHAPIRO'S GOT IT

Some Song

WILL D. COBB

WORDWRIGHT.

Gray & Graham, Hathaway's, New Bedford.
Greene, George, Ringling Bros., C. B.
Gregory, Frank L., Empire, Glasgow, Scot.
Grimm & Batchell, Orpheum, Watertown, N. Y.
Gruet & Gruet, William's Imperials, B. E.

K

Hall, Harry, Ringling Bros., C. B.
Hallman & Collins, Wash. Society Girls, B. E.
Haleon & Macfar, Circle, N. Y., Indef.
Halliday & Currier, 1377 Lexington, N. Y.
Handler, Law, Olympic, Chicago.
Hansone, Star, Duquesne, Pa.
Harney & Haynes, Electric, Galveston, Tex.
Harcourt, Daley, K. & P., Newark N. J.
Hardig Bros., Barnum & Bailey, C. B.
Hartwell, George, Ringling Bros., C. B.
Harland & Bollinger, 16 Repton, Manchester, Eng.
Harris, Sam, Vogel's Minstrels.
Harrington, Giles W., 624 Acklin, Toledo.
Hart Bros., Hagenbeck-Wallace, C. R.
Harvey, W. S., & Co., Majestic, Sioux City.
Harvey, Elsie, 138 E. 14, N. Y.
Hastings & Williams, Majestic, Houston.
Hatches, The, 311 W. 39, N. Y.
Hawkins, Jack, 12, Portland, Cambridge, Mass.
Hays & Clarence, Vaudeville, Freeman, O.
Hayes & Wynn, Empire, Coventry, Eng.
Hayes & Johnson, Orpheum, Sioux City.
Hayman & Franklin, Hippo, Eastbourne, Eng.
Healy, Jeff & La Vera, Rice & Barton, B. E.
Heaton, Billy, 14 Swishes, Morganstown, W. Va.
Heath, Thomas, Gainer, Empire, Hoboken.
Hecht & Ardo, Ringling Bros., C. B.
Hedge, John, & Ponies, Sans Souci Pk., Chicago.
Helm Children, Family, Mahoney City, Pa.
Helston, Wally & Lottie, 1908 Columbia, Phila.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Henry & Young, 270 W. 39, N. Y.
Herbert Bros., 1553 Broadway, N. Y.
Herbert & Vance, Lyric, St. Petersburg, Va.
Hers, Ralph C., Colonial & Alhambra, N. Y.
Herron, Bertie, Olympic, Chicago.
Hiatt, The, Hippo, Birmingham.
Hilbert & Warren, Columbia, Cincinnati.
Hickman Bros. & Co., Shubert, Utica.
Hilliard, Robert, Palace, London, Eng., Indef.
Hilton Troupe, City Sports, B. E.
Hoch, Emil & Co., Polli's, Waterbury.
Hobbs, Seven, Orpheum, Spokane.
Hobson, Mr. & Mrs. Ringling Bros., C. B.
Hodges, Musical, Wigwam, San Francisco.
Hodges & Darrell, Garric, Burlington, Ia.
Hodgin, Alberta, Ringling Bros., C. B.
Hoffmann, Cycling, Branson, Minn.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Holman, Harry, Majestic, Dallas.
Hood, Sam, 12, Family, Butte.
Horton & Linder, Ringling Bros., C. B.
Houston, Frits, Ryan, Bijou, Decatur, Ill.
Howard, Bernice & Co., G. O. H., Grand Rapids.
Howard's Pony & Dogs, Butte, Auburn, N. Y.
Howard, Harry & Mae, Broadway, Middletown, O.
Howard & Howard, 12, Orpheum, Portland.
Howard Bros., Palace, Marshfield, France.
Howard & St. Clair, Vandeville Club, London.
Hoyt & McDonald, Topeka, Kas.
Huegel Bros., Gentry Bros., C. R.
Huettnerman, Miss, Barnum & Bailey, C. B.
Hughes, Charlie, & Co., Majestic, Houston.
Hughes Musical Trio, Polli's, Hartford.
Huston, Arthur, 89, Marion, Toronto.

I

Imperial Viennese Troupe, Barnum & Bailey, C. B.
International Musical Trio, 275 So. 5, Brooklyn.
Irving, Thomas R., Palm, Syracuse, Indef.
Irving, Musical, 80 Boston, Newark, N. J.
Italia, Orpheum, Zanesville, O.

Jackson Family, Ringling Bros., C. B.
Jacobs & Bards, Cole Bros., C. R.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., Indef.
Jenings & Renfrew, Colonial, Richmond, Va.
Jesa, John W., Lid Lifters, B. E.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnson, George, Ringling Bros., C. B.
Johnson, Musical, Tivoli, Cape Town, So. Africa.
Johnstone & Cooke, Ontario Hotel, Chicago.
Johnson Bros. & Johnson, Family, Pottsville, Pa.
Jordans, Five, Polli's, Worcester.
Jordan Troupe, Ringling Bros., C. B.
Joyce, The, 43, Toward, Boston.
Juice & Margon, Harlow Minstrels.
Julian & Dyer, Bijou, Decatur, Ill.
Julian & Son, G. Robinson, Toronto.

K

Kalmo, Chas. & Ada, Ringling Bros., C. B.
Kartoli's, Juggling, De Rue Bros., Minstrels.
Kealey, Doc, Ringling Bros., C. B.

Keane, J. Warren, Auditorium, Lynn.
Keegan & Mack, Coney Corner Girls, B. E.
Keeley Bros., Olympic, Chicago.
Keene & Adams, Pavilion, Portrush, Ireland.
Kelly & Hale, Old South, Boston.
Kelly, Sam & Ida, Family, Butte.
Kelly, Walter, Hotel Cecil, London, Eng.
Keller, Major, Polli's Waterbury, Indef.
Kennard Bros., Hagenbeck-Wallace, C. R.
Kenton, Dorothy, Schumann, Frankfurt, Germany.
Kenyon & Healy, 223 Murray, Newark, N. J.
Keogh & Francis, Polli's, Worcester.
Karlake, Lil, Ringling Bros., C. B.
Kiehl & Clifton, Orpheum, Salt Lake.
Kiehl & Hagbl, Ringling Bros., C. B.
King, Alice, City Sports, B. E.
Kingston & Thomas, Star Show Girls, B. E.
Klare, Kathryn, Columbia, St. Louis.
Knight, Harlow, Proctor's, Lowell, Mass.
Kobers, Three, Grand, Family, Fargo, N. D.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.
Kokin, Mignonette, O. H. Melbourne, Australia.
Kofage, Duke, Crystal, Elwood, Ind., Indef.
Koppes, The, 215 E. 86, N. Y.
Kratons, The, Circus, Calne, Amsterdam, Holland.
Kraton, John, 149 Schenectady, Brooklyn.
Kraft, Gus, Barnum & Bailey, C. B.
Kratore, Family, Mahoney City, Pa.
Kurtis-Busse, Varieties, Terre Haute.
Kurylo, Edward, Sells-Floto, C. R.

L

La Belle, Helen, Sans Souci Pk., Chicago, Indef.
La Fleur, Great, G. O. H., Indianapolis.
La Tour, Irene, Majestic, Johnstown, Pa.
La Mar, Sadie, Strolling Players, B. E.
La Mass Bros., Bonachor, Vienna, Austria.
La Salle & Lind, Family, Davenport.
La Pearl, Harry, Barnum & Bailey, C. B.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
La Blanc, Bertrane, Grand, Sacramento, Indef.
La Clair & West, Dixie, Charlotte, N. C.
La Tell Bros., 2843 Tulip, Phila.
La Tour Sisters, Golden Crook, B. E.
La Centra & La Rue, Theatre, North Bay, Can.
Lalng, Geo. M., Majestic, Duper, B. E.
Lamar & Gabler, Polli's, Springfield.
Langsons, The, Lyric, Terre Haute.
Lawson & Namon, Empire, Johannesburg, So. Af.
Lambert, Frank L., Flood's Pk., Baltimore, Md.
Lambe Manikens, Family, Davenport, Ia.
Lampe Bros., Majestic, Richmond, Va.
Lang, George, Crystal, Bedford, Ind., Indef.
Larex, Joseph, Barnum & Bailey, C. B.
Larkin, Frank J., 511 Brown, Phila.
Larke & Adams, St. Louis Am. Co., Indef.
Larriee & Lee, 26 St. Familie, Montreal.
La Rague Sisters, Barnum & Bailey, C. B.
Lane Trio, Vogue's Minstrel, Winnipeg.
La Moines Musical, Bijou, Winnipeg.
La Van & La Valette, Majestic, Pittsburgh, Indef.
La Vex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. B.
Lavine Cimarion Trio, Orpheum, Des Moines.
Lavine, Edward, Orpheum, San Francisco.
La Gray, Dollie, Orpheum, Racine, Wis., Indef.
La Petite Revue, Orpheum, Brooklyn.
Lavine & Leonard, Orpheum, Omaha.

Principals with burlesque organizations will be listed in VARIETY'S Route Sheet if names and title of company are forwarded

La Van & Hill, Serenaders, B. E.
La Velle, Rose, City Sports, B. E.
Le Clair, Harry, Orpheum, Harrisburg, Pa.
Leigh, Lisle & Co., Lyric, Dayton, O.
Le Veola, Svea, Stockholm, Sweden.
Le Clair & Sampson, Orpheum, Portland.
Le Fèvre & St. John, 1553 Broadway, N. Y.
Lepping, Nat, Orpheum, Memphis.
Lelliotta, Three, Keith's, Boston.
Lee, James P., Unique, Los Angeles, Indef.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Dent, Frank, Orpheum, Reading.
Leonard, Chas. F., Belly & Woods, B. E.
Leonard & Phillips, Glenwood, Amarillo, Tex.
Leonard, Gus, Acme, Sacramento, Tex.
Leonard & Drake, 1099 Park Pl., Brooklyn.
Leo, Jolly, 736 Carmen, Camden, N. J.
Les Bastiens, Ringling Bros., C. B.
Les Jacques, Barnum & Bailey, C. B.
Leville & Sinclair, Orpheum, Minneapolis.
Levan, Miss H., Barnum & Bailey, C. B.
Lewis, Jule & Mrs., 14 Marlborough Rd., London, Eng.
Lewis, Harr & Co., 131 W. 18, N. Y.
Lewis & Chapin, Bijou, Kalamazoo, Mich.
Lewis & Green, Orpheum, Seattle.
Lincoln, Bill, Ringling Bros., C. B.
Lois, 100 W. 86, N. Y.
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., Indef.
Loraine, Oscar, Proctor's, Newark.
Lowe, Musical, Hippo, Pittsburgh.
Lowward, A. G., Barnum & Bailey, C. B.
Luce & Luce, Garrick, Norristown, Pa.
Lucier, Marguerite, Hans & Nixie Co.
"Lula King," 14 Marlborough Rd., London, Eng.
Lynton, Chris., Empire, Los Angeles, Indef.
Lyres, Three, Fashion Plates Co., B. E.

M

Mack, Wilbur, Orpheum, Allentown, Pa.
Macks, Two, 245 W. 59, W. Phila.
Ma Dell & Corbie, Cedar Rapids, Ia.
"My Fancy," Empire, Camberwell, S. E., London, Eng.
Majestic Musical Four, Shea's, Toronto.
Majors Troupe, Pat White's, Gaiety Girls, B. E.
Makarenkos, Duo, Sells-Floto, C. R.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Manley & Sterling, 67 So. Clark, Chicago.
Mann & Franks, 769 E. 158, N. Y.
Manning & Dixon, Robin's Knickerbockers, B. E.
Mannell's Marionettes, Family, Billings, Mont.
Manny, Ed., Broadway, Gaiety Girls, B. E.
Marcell & Lenett, Gentry Bros., C. R.
Mardo Trio, Ringling Bros., C. B.
Mario Trio, Phillips, Richmond, Ind.
Marguerite & Hanley, Ringling Bros., C. B.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
Matrullo, Morris, Troupe, Ringling Bros., C. B.
Marshall, Bert, 238 Spicer, Akron, O.
Martin & Grouch, Carnival, No. Judson, Ind.
Martin, Dave & Percie, Kentucky Belles, C. R.
Martinette & Sylvester, Orpheum, Minneapolis.

Martinez & Martinez, G. O. H., Wheeling, W. Va.
Martynne, C. B., Orpheum, Leavenworth, Indef.
Mary & Petroff, Barnum & Bailey, C. B.
Mason & Doran, Shady's, Fall River, Indef.
Maxwell & Dudley, G. O. H., Champagne, Ill.
Maynard, Sherry, Lakeside, C. R.
Mase, Edna, Jersey, Lillies, B. E.
McCann, Geraldine & Co., Orpheum, Canton, O.
McCabe, Jack, New Century Girls, B. E.
McGord, Lewis & Co., Majestic, Birmingham.
McConnell & Simpson, Polli's, Springfield.
McCormack, Hugh, & Wallace, Flora De Voss Co.
McGee, Joe B., G. O. H., Grand Rapids.
McCro, Davenport, Hagenbeck-Wallace, C. B.
McCauley, Joe, Wonderland, Minneapolis, Indef.
McGrath & Paige, Grand, Cleveland.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
McGuire, Tuts, Miss, Bijou, Decatur, Ill.
McNally Bros., Ringling Bros., C. B.
McPhie & Hill, Orpheum, Los Angeles.
McWilliams, G. B., Empire, Hoboken.
Meier & Mora, Union, Strasburg, Germany.
Mella, Two, Majestic, Ft. Worth.
Melrose, William, Barnum & Bailey, C. B.
Melville, George D., Hippo, N. Y., Indef.
Meredith, E. E., Hagenbeck-Wallace, C. B.
Mercer, John, Ringling Bros., C. B.
Merritt & Love, Empire, San Francisco.
Merritt, Raymond, 178 Tremont, Pasadena, Cal.
Merriman Sisters, Bohman Show, B. E.
Meers Sisters, Barnum & Bailey, C. B.
Metzler, Two, Barnum & Bailey, C. B.
Mesano Troupe, Campbell Bros., C. R.
Mico, Al., Ringling Bros., C. B.
Middletown, Gladys, Main St. Peoria, Ill.
Middletown & Spellmeyer, Orpheum, Allentown.
Mignon, Helene, Empire, St. Paul, Indef.
Miley, Kathryn, Polli's, Worcester.
Milton Lida Trio, Bijou, Bates Creek.
Mito Bros., Ringling Bros., C. B.
Misco, Ida, Hagenbeck-Wallace, C. R.
Miller, Klity A., Temple, Waltham, Mass.
Miller & Princeton, 88 Olney, Providence.
Miller, John, Ringling Bros., C. B.
Miller, Grace, Phillips, Richmond, Ind., Indef.
Miller, L. Frank, Fashion Plates, B. E.
Miller, Theresa, Criterion, Chicago, Indef.
Millers, Three, Majestic, Dallas.
Millership Sisters, Miner's Burlesquers, B. E.
Milletts, The, Ringling Bros., C. B.
Millman Trio, Orpheum, St. Paul.
Milton, Chas. W., 1301 Gwinette, Augusta, Ga.
Minstrel Trio, Merry Maidens, B. E.
Miskel, Hunt & Miller, 123 14, Cincinnati, O.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Moneta, Five, 43 G. O. H. Bldg., Chicago.
Monstler, Clorn, La, Ringling Bros., C. B.
Montague, Ines, Unique, Minneapolis.
Montgomery, Geo. P., Lyric, Hot Springs, Indef.
Montague, Monte, People's, Goldfield, Nev., Indef.
Mooney, Harry J., Barnum & Bailey, C. B.
Mooney & Holben, Crocyden, Brixton, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morris & Sherwood Sisters, Marion, Marion, O.
Morrison, Geo. W., Temple, B. Boston.
Morocco, Chas., Barnum & Bailey, C. B.
Morse, Billy, Ahnener's, Aberdeen, Wash., Indef.
Morton, Ed, Polli's, Bridgeport.
Morton & Elliott, Moss & Stoll Trio, Indef.

N

Nelson, Tony, "Villa Nelson," Roemerstadt, Machren, Austria.
Nevaros, Four, Barnum & Bailey, C. B.
Newell & Niblo, Schuman, Frankfurt, Germany.
Newell & Shewett, Circus Tivoli, Monterey, Mex.
Newsomes, Four, Barnum & Bailey, C. B.
Nichols, Lew, Hagenbeck-Wallace, C. B.
Night With the Poets, Empire, Hoboken.
Nolan, Fred, World Beaters, B. E.
Norris, Leon & Co., 63 W. 7, Mt. Vernon, N. Y.
Norries, The, 517 Walnut, Hamilton, O.
Norton, Ned, Gay Magnaders, B. E.
Nosses, The, 179 W. 47, N. Y.
Noblette & Marshall, Orpheum, Seattle.
Nowlin, Dave, Orpheum, Atlanta.

O

Orden, Helen, Lyric, Parsons, Kas.
Okabe Family, Palais d'Ete, Brussels, Bel.
Onlaw, Gus, Trio, Hippo, Manchester, Eng.
Onken, Al, The Chutes, San Francisco, Indef.
O'Neill, Russell & Gross, Matinee Girl Co.
O'Neill, W. A., Orpheum, Oakland, Indef.
Oliver, Clarence, Proctor's, Albany.

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They won't play with me they say,
And they always run away.
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Never Billie, Grace or Millie,
Always me.

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Orth & Fox, Orpheum, Butte.
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Owen, Garry, Little, 315 E. 4, Crowley, La.

Pacheco Family, Barnum & Bailey, C. B.
Palmer Sisters, 546 Hart, Brooklyn.
Pamashak, Fred., 587 S. Dauphin, Phila.
"Paradise Alley," Majestic, Des Moines.
Pasmoro, Grace, Wash., Spokane.
Patterson's Bronze Studios, Bijou, Winnepeg.
Patterson, Sam, Keith's, Union Hill, N. J.
Patty Bros., Ringling Bros., C. B.
Pauline, Great, Shea's, Buffalo.
Paulnette & Goldie, 2214 So. Broad, Phila.
Peaslon, Goldie & Lee, Army, Blinghamton.
Perc & Wilson, Orpheum, Butte.
Perry & Elliott, Clark's Runaway, B. E.
Perry, Frank L., 747 Buchanan, Minneapolis.
Peroff, Mary, & Clorn, Barnum & Bailey, C. B.
Piper, Fraco, Bennett's, Montreal.
Pohlman, The, 155 Alway, Montreal, Can.
Pollard, Gene, World Beaters, B. E.
Potts, Ernie & Mildred, Bennett's, Winnepeg.
Potter & Harris, Hathaway's, Lowell.
Potts Bros. & Co., Bijou, Jackson, Mich.
Powers Bros., Bijou, Atlanta, Ga.
Powder & Chapman, Trans-Atlantica, B. E.
Price, Bob, 875 Commercial, Ed. London, Eng.
Proffit Trio, Ringling Bros., C. B.
Pugot, George E., Runaway Girls, B. E.
Purois, Sam, New Century Girls, B. E.

Q

Quigg & Nickerson, Night Owls, B. R.

R

Radford & Valentine, Barrasford Tour, England.
Rado & Bertman, 104 W. 40, N. Y.
Rainbow Sisters, Bijou, Flint, Mich.
Rastus & Banks, Palace, Leipzig, Ger.
Ravis & Von Kaufman, Crystal, Milwaukee.
Raymond, Ruby, & Co., Orpheum, Harrisburg, Pa.
Raymond & Harper, Family, Elyria, O.
Rayno's, Al, Bull Dogs, Keith's, Boston.
Rebe & Ingers, Folies Bergere, Paris, France.
Redford & Hadley, Alpha, Erie, Pa.
Redford & Winchester, Orpheum, Portland.
Reed & Earl, Orpheum, Canton, O.
Reed, Harry L., Washington, Buffalo, Indef.
Reed & St. John, Majestic, Little Rock.
Reed Bros., Polli's, Springfield.
Reid Sisters, 45 Broad, Elizabeth, N. J.
Reese Family, Star, Chicago.
Renards, Three, Colonial, Norfolk.
Reno & Bigar, Barnum & Bailey, C. B.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Revell, Nellie, Stock Farm, Greenwood, Ind.
Reynard, A. D., Alf, T. Wheeler's, C. B.
Rice & Ingers, Folies Bergere, Paris, France.
Rice & Elmer, Orpheum, Spokane.
Rich Dno, Princess, Columbus, O.
Richards & Grover, Empire, Hoboken.
Richards, Great, Bennett's, Hamilton.
Right, Gerties, 305 Elm, Buffalo.
Ricks, Harry B., St. Charles Hotel, Chicago.
Riccobon's Horos, Ringling Bros., C. B.
Ritter & Foster, Kilburn, London, Eng.
Roattino & Stevens, Orpheum, Salt Lake.
Robbins & Trenaman, Elite, Atlanta, Indef.
Roberts, Signa, Mercede, Cal.
Robertson & Fanchette, Family, Hagerstown, Ind.
Roche, La Belle, Mite, Ringling Bros., C. B.
Rogers, Sidney M., Palace, Boston.

(Continued on Page 22).

TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

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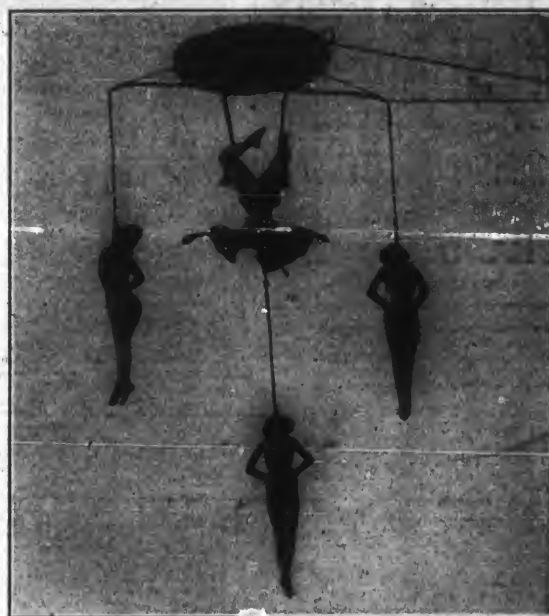
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Legs that were always in the way, in infancy kicked the counterpane,
and in toothache later kicked with pain.

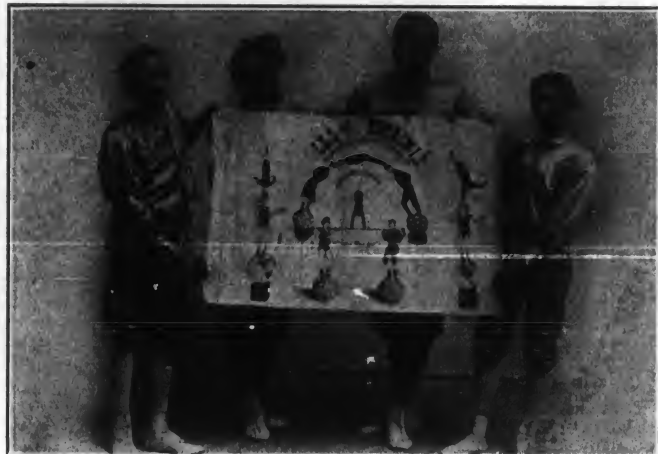
In effervescent youth always far ahead, from correcting birch they
sped!

Too long legs and double jointed knees, the school-room desk upset
with ease.

To jibes and jest they longer grew, to Youth's missteps always flew.
So to manhood Time and Youth were passed!

The one Long Laugh is the one Best Bet, as in Memory, Mirth is
Queen as yet!

The Loosest, Longest Legs you will never forget!



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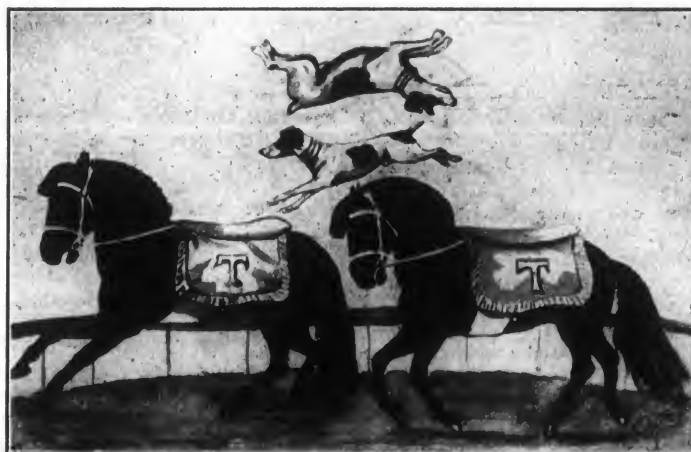
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THE AMERICAN IDEA

(Continued from page 15.)

date Hibernian is amusingly drawn in a dignified vein, an Irishman who ranks with any of the best. Gregory makes his "Dutchman" a dapper one, a trifle too gay and youthful for the role, but he has been given dialogue good for several laughs.

Hugh Mack as "The Mysterious Stranger" in a part made funny through speaking of himself in the third person, using excerpts from paper-covered detective stories, walks away with the first act in the favor of the house, although receding in the next two after the novelty has worn down.

The sons (Richard Taber and Harold Forbes) run backward, as well, along with the daughters, the quartet doubling into pairs, each couple making the same speeches simultaneously all through. It becomes quite tiresome.

In "They Always Follow Me," Miss Friganzie has placed some old and per-

haps new jokes between verses, while another of her songs, "Cohan's Pet Names," proves how strong George is for hitting upon a capital lyric.

"American Ragtime," led by Reeves for the second act finale, is the big noisy musical hit, with "Fame" and "Sullivan" close up. "The Garden That Blooms for You," the tenor solo, is fairly pretty. All the music has the Cohan swing, a couple of pieces seemingly modeled on the "patter" scheme.

"An American Idea," with Al Reeves is a good show, and Reeves is as good as the show. He and Miss Friganza could have easily upheld the billing for Broadway if it had read "The American Idea, with Al Reeves and Trixie Friganza." *Time.*

(Continued from Page 10.)

Rogers & Deely, Haymarket, Chicago.
Roberts, Hayes & Roberts, Orpheum, Altoona, Pa.
Romanoffs, The, Wash., Spokane.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rowe, Elmer A., Boston Belles, B. R.
Ross & Lewis, Empire, Swansea, Wales.
Ross Sisters, Antisue, Watertown, N. Y.
Rosey, C. W., Poli's, Scranton.

Roscoe & Sims, Casino Girls, B. R.
Russek & De Vries, Hagenbeck-Wallace, C. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, indef.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

Sabel, Josephine, Columbia, Cincinnati.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Saona, Herr, G. O. H., Syracuse.
Sassarinas, The, Sells-Floto, C. R.
Salamonski, E. M., Froit., Barnum & Bailey, C. R.
Samson, Doc, Coburn Greater Minstrels.
Sanford & Darlington, 2422 So. Alder, Phila.
Sanford, Walter, & Co., Empire, Grand Forks.
Schrode & Mulvey, Columbia, Cincinnati.
Sevengala, Original, Watertown, N. Y., indef.
Shedman, W. S., Dumont, N. J., indef.
Schade, F., Ringling Bros., C. R.
Shannons, Four, Saratoga Hotel, Chicago.
Scheffels, Male, Grand, Sacramento.
Sheer, Billie, 212 Woodward, Detroit.
Schmidt, George, Alcazar, New Castle, Ind., indef.
Schuster, Milton, Palace, Boston, indef.
Scott, Edouard, Grand, Reno, Nev., indef.
Senetti, Anne, City Sports, B. R.
Seymour, O. G., & Co., Orpheum, Allentown.
Shadle, Frank, Ringling Bros., C. R.
Shaws, Aerial, Ringling Bros., C. R.
Sherry, Joseph V., Sells-Floto, C. R.
Shields, & Galle, Murray & Mackey Co.
Shipp, Julia & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, indef.
Siegriests, The, Sells-Floto, C. R.
Silvas, The, Bennett's, Montreal.
Sinclair, Mabel, Orpheum, Salt Lake.
"Six Girls & Teddy Bear," American, St. Louis.
Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
Smedley, Elsie & Co., 230 W. 34, N. Y.
Smiths, Aerial, Circus Bush, Berlin, Germany.
Smith & Brown, Bijou, Winnipeg.
Smith & Heeghney, Poli's, Springfield.
Soper, Bert, Star, Altoona, Pa., indef.
Somers & Storck, Family, Rock Island, Ill.
Souder, Pearl, Ringling Bros., C. R.
Spissel Bros. & Mack, Central, Magdeburg, Ger.
Stantz Bros., Barnum & Bailey, C. R.
Stafford & Stone, Keith's, Providence.
Stanley, B., Barnum & Bailey, C. R.
Stanton & Sandberg, Family, Muscatine, Ia.
Steele & Edwards, Young's, Atlantic City.
Steinert, Thomas, Trio, 469 Lenox, N. Y.
Stern, Sam, Poli's, Hartford.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Four Dogs, Hempstead, L. I.
Stoddards, The, 37 Kirkpatrick, Syracuse.
Stuart & Keeley, Majestic, Little Rock.
Stubbfield Trio, Wallace-Hagenbeck, C. R.
St. Elmo, Leo, Unique, Minneapolis.
Sullivan, W. J., Lyric, Roseman, Mont., indef.
Sully & Phelps, O. H., Champaign, Ill.
Sutcliffe Troupe, Gaiety, Chatham, Eng.
Sylvan, Barnum & Bailey, C. R.

Talbot, Carson & Co., Castle, Bloomington, Ill.
Taneau, Felix & Claxton, 331 E. 98, N. Y.
Tanka, Ringling Bros., C. R.
Teed & Lenzell, Princess, Youngstown, O.
Tennis Trio, Orpheum, Seattle.
"Ten Dark Knights," Majestic, Chicago.
Terrors, Four English, City Sports, B. R.
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Terry & Lambert, Yarmouth, London, Eng.
Taylor, Mae, 230 So. 12, Phila.
Taylor, Victor, Chicago, B. R.
Terrors, English, City Sports, B. R.
Texas Steer Quartette, Colonial Belles, B. R.
That Quartette, Grand, Rochester, N. Y.
Travers, Roland, Payret, Havana, Cuba.
The Quartette, Majestic, Chicago.
Thompson Sisters, Davenport, Ia., indef.
Thorne, Mr. & Mrs. Bijou, Perth Amboy, N. J.
Thornton, George A., Orpheum, Boston.
Thaleros, Hagenbeck-Wallace, C. R.
Tasmanians, Hagenbeck-Wallace, C. R.
Toms, Tumbling, 2780 Fulton, Brooklyn.
Townsend, Charlotte, & Co., Poli's, Hartford.
Turner, Bert, Le Roy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Thurston, Leslie, Bijou, Perth Amboy, N. J.
Ty Bell Sisters, Sells-Floto, C. R.

Urma Sisters, Barnum & Bailey, C. R.

Valadons, The, Princess, Youngstown, O.
Valdare & Varno, O. H., Ottawa, Ont.
Van, Billy, Keith's, Phila.
Van, Chas. & Fannie, & Co., 22 Hopkinson, Bklyn.
Van Diemans, Hagenbeck-Wallace, C. R.
Van, Miss M., Ringling Bros., C. R.
Van, Horen, Orpheum, Kansas City.
Vardon, Perry & Wilbur, Hastings' Show, B. R.
Variety Quartette, Colonial Belles, B. R.
Vasco, 414 Acre Lane, London, Eng.
Vedvals, he, Empire, Pittsfield, Mass.

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Ward, Chas. B., Columbia, St. Louis.
Ward & Harrington, 418 Strand, London, Eng.
Ward & Hart, Lubin's, Baltimore.
Ward & Sheppell, Al, Reeves, B. R.
Walt, Emile, Olympic, Chattanooga, Tenn., indef.
Walker, Nella, Orpheum, Allentown, Pa.
Waller & Magill, 102 Seventh, N. Y.
Walton, Irvin R., Fads & Follies, B. R.
Walton, Fred & Co., Lambs Club, N. Y.
Walsh, Lynch & Co., Irwin's Big Show, B. R.
Walsh, May, Fads & Follies, B. R.
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Watson Sisters, Irwin's Big Show, B. R.
Watson & Little, 12, Temple, Detroit.
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Winter, Winona, 41 W. 64, N. Y.
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Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Wood Bros., Temple, Detroit.
Woodford & Marlboro, 1553 Broadway, N. Y.
Woodward, Ed. & May, Olympic, Chicago.
World & Kingston, Orpheum, Kansas City.
Wormwood's Dogs & Monkeys, Orpheum, Harrisburg, Pa.
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Woulff, Edward, Barnum & Bailey, C. R.
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Rawson & June, Alhambra, N. Y.
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Stanford, Lanra & Burt, Trent, Trenton.
Astrellas, The, Garrick, Wilmington, Del.
Barrett, Marjorie, Grand, Pittsburg.
Beattie, Bob, Forest, Phila.
Bryant & Saville, Orpheum, Zanesville, O.
Carillates, The, Empire, Brooklyn.
Coe & Boyd, Colonial, Norfolk, Va.
Colonial Quartette, Majestic, St. Paul.
Conroy Le Maire Co., Poli's, Scranton.
D'Arville Sisters, Wansaw, Wis.
De Val, Joe & Co., Garrick, Wilmington, Del.
Doherty Sisters, Poli's, Bridgeport.
Franklyn, Wilson & Co., Empire, Hoboken.
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Harmonious Trio, Parker Shows, C. E.
Hodhe, Robt., Henry & Co., Hathaway's, Brocton.
Harley, Frank J., 152 Magnolia, Elizabeth, N. J.
Jacobs & West, Empire, Cincinnati.
Keith & De Mont, Majestic, Montgomery.
Lambert & Williams, Grand, Cleveland.
Le Ferre & St. John, K. & P.'s 125th St., N. Y.
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Leonard & Louie, Majestic, Little Rock.
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De Witt & Ashmore, 1558 Broadway, N. Y.
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McFarland & Murray, Lyceum, Washington.

Miller & Princeton, Elite, Williamantic, Conn.
Prevosts, Four, 26, Coburn, Collinsville, Mass.
Rankin & Leslie, Grand, Winchester, Ky.
Raymond, Clara, Toledo, Ohio.
Rice, Sam, Cook's, Rochester.
Royal Musical Five, Princess, Montreal.
Santell, Great, Winchester Annex, Third and Market, San Francisco.
Sefton & Deagle, Schindler's, Chicago.
Sweeney & Rooney, Bijou, Jackson, Mich.
Tanna, Majestic, Cleveland.
Usher, Claude & Fannie, Orpheum, Oakland.
Villiers & Wagner, O. H., Saratoga, N. Y.
Webster & Carlton, Family, Lancaster, Pa.
Yacklay & Bunnell, Family, Elmira, N. Y.
Yankee Comedy Four, Hathaway's, New Bedford.
Zaras, Three, & Carmen, Star, Seattle.

CIRCUS ROUTES

Barnum & Bailey, Oct. 2, El Paso; 5, Abilene; 6, Ft. Worth; 7, Dallas; 8, Waco; 9, Austin; 10, San Antonio, Texas.
Buffalo Bill, Oct. 3, San Jose; 4-5, Oakland; 6-10, San Francisco.
Campbell Bros., Oct. 4, Lexington, Mo.
Cole Bros., Sept. 30, Williamton; Oct. 1, Washington; 2, Greenville, N. C.; 3, Rocky Mount, N. C.; 4, Wilmington; 5, Newbern; 7, Goldsboro; 9, Wilson; 10, Sanford; 13, Fayetteville, N. C.; 14, Dillon, S. C.; 15, Chadbourn, N. C.; 16, Conway, S. C.; 17, Marion; 20, Hartsville; 21, Orangeburg.
Miller Bros., Oct. 3, Marfreesboro, Tenn.; 4, Shelbyville; 5, McMinnville; 7, Winchester; 8, Dalton, Ga.; 9, Cartersville; 10, Marietta; 11-13, Atlanta, Ga.; 14, Newman; 15, West Point, Ga.; 16, Montgomery, Ala.; 17, Tuscaloosa, Ala.
Norris & Rowe.
Ragling Bros., Oct. 3, Bowling Green, Ky.
Robinson Yankees, Oct. 4, Mount, Ia.; 5, Laplata, Mo.; 6, Huntsville, Mo.; 7, Pittsfield, Ill.; 8, Mt. Sterling; 9, Illinois, Ill.; 10, Blue Mound; 12, Mt. Olive; 13, Edwardsville; 14, St. Charles, Mo.; 15, Warrenton; 16, Montgomery; 17, Keytesville; 19, De Witt; 20, Norborne; 21, Kansas City, Mo.
Sells-Floto, Oct. 5, Fort Worth, Texas.

BURLESQUE ROUTES

For the week of September 28.

"L. O." indicates show is "laying off."

Americans, 5-7, Lyceum, Troy; 8-10, Gayety, Albany.
Avenue Girls, Eighth Ave., N. Y.
Behman Show, Palace, Boston.
Big Review, Academy, Pittsburg.
Blue Ribbons, Garden, Buffalo.
Bohemians, Trocadero, Phila.
Bon Tons, Gayety, Pittsburg.
Boston Belles, Olympic, Brooklyn.
Bowers Burlesques, Gayety, Washington.
Brigadiers, Avenue, Detroit.
Broadway Gaiety Girls, Monumental, Baltimore.
Bryant's Extravaganza, Westminster, Providence.
Casino Girls, Gayety, Toronto.
Champagne Girls, Empire, Indianapolis.
Cherry Blossoms, Folly, Chicago.
City Sports, Empire, Cleveland.
Colonial Belles, Star, St. Paul.
Coney Corner Girls, 5-7, Laserna, Wilkes-Barre; 8-10, Gayety, Scranton.
Cracker Jacks, Gayety, Columbus.
Dainty Duchesse, Gayety, Phila.
Dreamlands, Star, Milwaukee.
Ducklings, L. O.; 12, Bowers, N. Y.
Empire Burlesques, Star, Cleveland.
Fads & Follies, Standard, Cincinnati.
Fashion Plates, Empire, Des Moines.
Fay Foster, Standard, St. Louis.
Follies-of-the-Day, Empire, Brooklyn.
Frolicsome Lambs, Bijou, Phila.
Golden Crook, Gayety, Detroit.
Happyland, Trocadero, Chicago.

Hastings' Show, Gayety, Milwaukee.
High Rollers, Star & Garter, Chicago.
Ideals, 5-7, Gayety, Scranton; 8-10, Luserne, Wilkes-Barre.
Imperial, Century, Kansas City.
Irwin's Big Show, Greenwald's, New Orleans.
Jersey Lilies, 5-7, Empire, Albany; 8-10, Empire, Holyoke.
Jolly Girls, 5-7, Bijou, Paterson; 8-10, Electra, Schenectady.
Kentucky Belles, Lafayette, Buffalo.
Knickerbockers, Murray Hill, N. Y.
Majestics, Gayety, Birmingham.
Mardi Gras Beauties, 5-7, Gilmore, Springfield; 8-10, Empire, Albany.
Masqueraders, Princess, Montreal.
Merry Maidens, Royal, Montreal.
Merry Makers, Columbia, Boston.
Miss New York, Jr., Empire, Chicago.
Morning Glories, Star, Brooklyn.
New Century Girls, Bon Ton, Jersey City.
New York Stars, Majestic, Kansas City.
Night Owls, L. O.; 12, Olympic, Brooklyn.
Parishian Widows, Euson's, Chicago.
Pat White's Gaiety Girls, Empire, Newark.
Reeve's Beauty Show, Casino, Phila.
Rents-Santley, Corinthian, Rochester.
Rice & Barton, Bijou, Atlanta.
Rice & Barton's Big Gaiety, Hoboken.
Rialto Rounders, Harlem Music Hall, N. Y.
Rollickers, People's, Cincinnati.
Rose Sydel, Olympic, N. Y.
Runaway Girls, Waldman's, Newark.
Sam Devere, Star, Toronto.
Sam T. Jack, Buckingham, Louisville.
Scribner's, Big Show, Empire, Toledo.
Serenaders, Gayety, St. Louis.
Star Show Girls, Howard, Boston.
Strolling Players, Dewey, Minneapolis.
Thoroughbreds, Bowers, N. Y.
Tiger Lilies, 5-7, St. Joe; 8-10, L. O.; 12, Century, Kansas City.
Trans-Atlantics, L. O.; 13, Majestic, Kansas City.
Travelers, Lyceum, Washington.
Uncle Sam's Belles, 5-7, Gayety, Albany; 8-10, Lyceum, Troy.
Vanity Fair, Gayety, Baltimore.
Washington Society Girls, Imperial, Providence.
Watson's Burlesques, London, N. Y.
World Beaters, Gayety, Brooklyn.
Yankee Doodle Girls, 5-7, Bijou, Paterson; 8-10, Electra, Schenectady.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

P. O. following name indicates postal card

Allen, G. W.	Belmont, Belle.
Anglin, Besse.	Barry, Margaret.
Andrews, Adora.	Burke, Chas., & Co.
Avery, Benjamin B.	Bowman, Ivy.
Alexander & Bertie.	Blackledge, Ruby.
Alexandro, F.	Boch, Otto.
Avola, Miss.	Bellman, Harry K.
Armstrong, Fred M.	Bixley, Edgar.
Anderson, Dan (C. O.)	Bloden, Henry.
Andrews, Pearl (C. O.)	Bruce, Miss Gertrude.
Aces (C. O.)	Brown, E.
	Brahams, The (C. O.)
	Brown, Jessie (C. O.)
Berra, Miss Mable.	Clarence Sisters.
Barry & Johnson.	Conrad, Con.
Bender, Winfield.	Chapin, Benjamin.
Barnard, Joseph E.	Clayton & Drew (C. O.)
Balsader, Ed.	Cowley, James (C. O.)
Brockway, Frank L.	Cow Boy Quartette (C. O.)
Briggs, Archie (C. O.)	Cow, J. E.
Burges, J. F. (C. O.)	Conway, Mabel.
Buchanan, Lorraine (C. O.)	Carlton, Arthur.
	Curjon, Allen.
Brignola, E. (C. O.)	Conner, M. E.
Beck, Carl E. (C. O.)	Cline, J. E.
Bowles, Geo.	Corson, Cora Youngblood.
Belfort, Miss May.	Charters, Georgia.
Belmont, Freda.	Conway, T. L.
Bonesetti Troupe.	Collington, Harry.
Brown, Harry.	Callaghan & Barret.
Baker & Carlisle.	Cifton, William.
Balsar, Charles.	Carroll, Mr. & Mrs.
Broughton, May.	Camp, Frank E.
Banner, Michael.	Calvert, Albert (C. O.)
Budd, Bert.	Cowley, James (C. O.)
Baldwin, Carl.	
Butler, Ida.	

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Good singer. Low baritone preferred. Must weigh at least 160 pounds. Fair salary and all railroad fares paid. Call or address "A White Rat," at VARIETY'S CHICAGO Office.

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5-SULLY FAMILY-5

ST. LOUIS REPUBLIC, SEPT. 24.—The whole Sully family in Searl Allen's comedy, "The Suit Case," gets parts. The scene is laid at a New York hotel. The fun revolves around four guests who happened to possess the same initials. A bell hop mixes their suit cases and for twenty minutes merry confusion reigns throughout the hotel lobby. Master William T. Sully gives an excellent account of himself as the offending bell boy.

ST. LOUIS GLOBE DEMOCRAT, SEPT. 25.—The Sully family have a laughable farce entitled "The Suit Case," in which impossible misunderstanding regarding the ownership of said suit case are the basis of many fun-making situations.

Agents, WESLEY & PINCUS.

Castellane AND Bro.

"THE DOUBLE SOMERBULT OF DEATH."

Our feature sensational trick among our many.

Address care VARIETY.

JAMES E. AND LUCIA COOPER

In "CHATTERING CHUMS." Gee, Blotch made me laugh.

SEPT. 22—BENNETT'S, QUEBEC.

THAT THAT IS, IS.

THAT THAT IS NOT, IS NOT.

4-Felix and Barry-4

IS

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Presenting "THE PHANTOM RIVAL," written by SAGER DEAN.

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OCT. 5—AMERICAN, N. Y. C.

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Booked solid with Orpheum Road Show
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Alhambra, New York, Next Week, (Oct. 5)

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Either CLEVER COMEDIAN who can sing and
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MAY HAVE CALLED
Pres. Roosevelt
A RASCAL,
But
"THAT RASCAL"
Loney Haskell
Is the Original
RASCAL

Co. have a dainty and pleasing number in "Love
a la Mode." Frank Mostyn Kelly, with an as-
sistant, amused, while Sadie Sherman, in "At
the Photographers," offered a fairly novel enter-
tainment. Coyne and Thelin, hand balancers, are
of the average.

CRYSTAL (William Weston, gen. mgr.).—
O'Hana San and Co. in her artistic orientally
set number, very much pleased. Verballing is
a good ventriloquist, and the Imperial Quartet,
now new, will be much better when working
longer together. Richard Burton sang "Sweet-
heart Days" for the ill. song. No matter what
may happen to the Crystal show, Burton is al-
ways there. He's like a night watchman in
a bank. About the only one around the premi-
ses who can be depended upon.

ST. LOUIS
By **RICHARD SPANER**.
COLUMBIA (Middletown & Tate, mgrs.).—Charles
E. Brand and Co. in "It's Up to You, William,"
droll and swift skit. The tramping mat origina-
tors, Tony Wilson and Heloise, are a hit, and the
Parisian gymnasts, the Amores Sisters, do an

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(Exclusively for Women). For Stage, Street and
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Creator of Short Vamp Shoes.
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One Flight Up. Tel. 1955 Madison Sq.

Arabian tumbling act in which they work too
hard. The Costa Quartet, operatic, good;
Kennedy and Booney, good; Foy and Clark, and
Clivette does well; Frank Whitman, dancing violin-
ist, good; and the kindromone does the rest.
—AMERICAN (Jake and Sol Oppenheimer, mgrs.).
—Flo Irwin and Co. head in George Ade's sketch,
"Mrs. Peckham's Carouse." "The Suit Case"
is the Sully Family's present, a pleasing diversion,
and Willard and Bond, in "The Battle of Bunco
Hill," which has lost none of its screams. Ameri-
can Humor and Hindoo Magic! is the present-
ment of Edwin Rood and Co. The Carl Dammen
Troupe, acrobats, are a lusty, snappy lot, and
the Murray Sisters sing and dress well. "The
Country Kids," singing and dancing novelty.
The kindromone and the bill.
—STANDARD (Leo Reichenbach, mgr.).—Pictures
of the Gans-Nelson fight seem to exert the greatest
drawing power at the Standard this week. There
may be some restlessness here and there during
the other things on "Miss New York, Jr.'s"
menu, but when the fight views are flashed all is
tense attention. Frank Welsberg's two-act title-
comedy is well acted, and Abe Reynolds as Isak
Leschinsky, is a study in high-np Hebrew ver-
nacular. "The Navigators" is another name for
the item on the mainsheet, and the adventures
of the party in search of the North Pole are
just as funny this year. Dave Ferguson, John
Perry and Fred Estabrook are capable comedians,
while the female contingent is comely and well
dressed.

PHILADELPHIA

By **GEORGE M. YOUNG**.

KEITH'S (H. T. Jordan, mgr.).—Another classy
bill. Thomas E. Shea in "The Belles" (New Acts)
added special merit. Of the others Howard and
North, in their sequel sketch, "Back to Wellington,"
proved the biggest hit. Dr. Clark and a
girl assistant repeated their thrilling bicycle act,
"Sphere of Death." Johnston and Hartly of-
fered a corking good singing turn. One or two
parodies were used and a large amount of first-
rate comedy was gotten out of a little. The
at the finish. The second week of "The Patriot"
found the operatic sketch working smoothly.
Rafayette's Dogs, novel; Billy Beard, "The Party
from the South," got through nicely, mainly
through a somewhat different style; Leonie Pam
has a fair voice; Oscar Leanne, violinist, well
received; the comedy gymnastic act of the Johnny
Busch, Jr., Trio was well liked; Juggling Bar-
retts opened; The Robinson Trio, Two Deltons,
and Harlowe and King completed.

—FOREPAUGH'S (Miller & Kaufman, mgrs.).—
The bill showed considerable improvement with
master Minsky (New Acts) the feature. First-
class show for the money. McMahon's "Minstrel
Maid and Watermelon Girls," liberal share of the
honors. The act got as much applause as could
be expected from the size of the house Monday
afternoon. The Marco Twins put a strong finish
to the bill. The Nellies have a first-rate juggling
act. Donat Bedini and his cleverly trained dogs,
big hit. Pretty strong act to open this show.
Cecilia Weston sings songs, not very well, but
with fair success. Al H. Burton offered some
ordinary talk and singing. Earl and Bartlett
were liked in their familiar sketch. The house
is not drawing as well as it should for the shows
given at the prices. No attempt has been made to
"circus" the experiment of offering vaudeville in
the neighborhood where the continuous was in-
augurated, and this may be the fault.

—BIJOU (Sam Dawson, mgr.).—In furnishing the
material for "Follies of the Day," Barney Girard,
who completed the book and lyrics, and Albert Von
Tilsner, who wrote the music, have taken the first
step toward introducing a musical comedy in
burlesque. The departure in this instance, if
crude in places, must be recognized as an effort
that is, to say the least, praiseworthy. A note
calls attention to the fact that every song, costume
effect and piece of stage business employed has
been copyrighted. The dialogue is omitted, which
might be taken as evidence that the makers admit
the presence of familiar material. And the ad-
mission could be made regarding some of the cos-
tume effects and stage business, not all new.
But it is the talk that is weakest, and when this
is remedied the "Follies of the Day" will be good
enough to go into the popular price houses as a
straight musical comedy. The political situation
is taken as the base of the story, the piece being
offered in two acts and three scenes. There is
little but talk in the first scene, during which
the characters are introduced, and there is too
much repetition here, the money changing and
speech business being repeated until it becomes
stale and tiresome. The principal characters are
well handled, but the small parts are not nearly
up to the standard set by the others, a weakness
which becomes very often evident. John West
impersonates William Jennings Bryan and holds
the center of the stage from the start, doing a
good make-up and handling the part cleverly
all through. John Williams, a political boss, is
not convincing. He clowns until the real character
is all but lost. In his other characters he shows
much better. The principal comedy is furnished
by Larry McCale as an Irish politician with money
and an ambition to shine as a Congressman, backed
by the Democratic candidate for President. There
have been some changes in the other roles for
the men, the man impersonating Taft, being one.
The likeness to the Republican nominee is close
enough to be recognized, and the impersonator,
whoever he is, gives satisfactory treatment.
Sam Sidman in a Louis Mann character, well
played and funny, is a Republican candidate for
Congress running against the Irishman, but very
little stress has been laid on making the contest
known. The show is a bit shy on the principal
women. Ida Sturges meets with fair success as

a society woman, but hits the mark later when
she appears in tight, wearing quite the most
stunning costume seen along here in some time,
and she wears it to advantage. Gertrude Hayes
is an overworked sourette, even to being called
upon to leave her chair to assist in an Italian
number with one of the men. It is a catchy
number but could be done by the man alone or
with one of the chorus women. Two of the latter
are pressed into service at other points without the
help of different costumes to distinguish them.
Miss Hayes would probably do better if she had
less to do. She appears in a specialty with four
of the brothers, which could be spared for all the
help it lends and the time could be better utilized
in the first part to relieve some of the talk.
There is some capital comedy worked in through
a scene representing Congress in session at Wash-
ington, where "Uncle Joe Cannon," the Speaker,
is reading the President's message to the as-
sembled Congressmen, fast asleep on the benches.
The specialties are introduced here, Miss Hayes and
her "Dancing Bricktops," West and Williams,
who fill only a few minutes, and Larry McCale
and Miss Hayes in burlesque drama. The latter
furnishes one of the brightest comedy bits of the
show by reason of McCale's clever work. "A
Congress of Nations," introduced, is made little
of except to support McCale in an Irish number,
which was well liked. The old pool-table skit
used by Weber and Fields does not secure re-
sults. It is no fault of either Sidman or Wil-
liams, for the former gives a clever impersonation
of Fields, and Williams is not bad as Weber,
but the original is not well enough remembered
to be of any value. Sidman later impersonates
David Warfield in a scene with David Belasco,
impersonated by Harry Brooks, in which Warfield
bears an offer from Keith and Proctor to present
the "Music Master" in vaudeville and answers
by availing allegiance to Belasco, the latter re-
joicing by breaking into a ragtime number in
which the chorus assist. In this scene a striking
costume effect is shown, about half the
number of twenty girls in the show appearing
in divided costumes, the back portion showing
tights and the front short skirts. When the girls
turn round and do a slight wiggle, the effect is
rather startling. Miss Hayes again springs into
view with a "Salome," and McCale follows with
a burlesque. As the first part ante-dates the
election, a new one will have to replace it and
there will have to be many changes made through-
out the piece. As it is now it makes a strong
bid as a political satire up to date. Von Tilsner
has furnished some good music, but it needs
more and quicker music to lighten up the draggy
points. The chorus averages well up, with eight
lively "brothers" for ginger, and they should be
better employed. Being away from the original
run of shows offered to burlesque patrons, the
Follies of the Day can be treated as something
novel. It is a good show besides.

AUSTRALIAN NOTES

By **MARTIN C. BRENNAN**.

Sydney, Aug. 22.
The American Fleet landed here last Thurs-
day, and the city has been en fete, but theat-
rical business is so poor, for different reasons,
many have reluctantly been compelled to close
down. Next week, however, business should be
tremendous.
—TIVOLI (Sydney).—Mignonette Kohn still the
constellation. Galetti's Dogs and Monkeys, an-
other great act. Hold-overs: Miles-Stavrodale,
banjoists; Budd, Regan and Ryan, Fanny Powers,
Baby Watson, Nita Leece, Sayro, Eileen Lyons,
and Clarence Thadde.
—AMPHITHEATRE (Sydney).—Jean Hugard
creates sensation by being fired at within close
range. Regulation cartridges and rifles are used,
but Hugard casts them to the floor in a nonchal-
ant manner. Wally Edwards, great baritone
singer, Jack Kearns and Ida Roslyn go well.
The "Red Mill" has left for Melbourne. The
Sydney season has a full success. John Ford,
the American dancer, and Freddie Leslie, Australi-
an ditto, the laughter makers. These two
comedians are the finest dancers ever seen here.
Chas. Harris, secretary of the Melbourne A. V.
A., has resigned, and a meeting is called for
next Monday to appoint a successor. The South-
ern Centre is in a very weak way just now and
strenuous efforts are needed to force it into
prominence again.
The Killers Band is scoring in Melbourne.
The strongest man of the band is the press agent.

ATLANTIC CITY

By **SIG.**

YOUNG'S PIER (Ben Harris, mgr.).—Joseph
Maxwell and Company, in "A Night in a Police
Station," immense hit. Al Weston and Irene
Young, in "Spoonville," scored; Gardner and
Somers, xylophonists, hit; Frank O'Brien, tramp
comedian, good; C. W. Williams, ventriloquist,
very good; Madge Fox, comedienne, excellent;
Marcella, contortionist, great.
—SAVOY (Harry Brown, mgr.).—Gans-Nelson
pictures, best yet; Marion Appleton, songs, fine;
Hawley Dolan, songs, great; Carl Cooke (re-
garded), colored comedian, fine; Billy Smythe,
songs, good.
YOUNG'S MILLION-DOLLAR PIER (John L.
Young, mgr.).—Bachman's Orchestra, fine; W. E.
Winston's sea lions, great.
—STEEL PIER (J. Rothwell, mgr.).—Haley's
Washington Dolan, songs, great; no good.
—STEEPLECHASE PIER (H. Fernan, mgr.).—
M. P.: Louis Winch, ill. songs, fine.
NOTES.—Thomas J. Quigley has closed here
and gone to Chicago.—Mrs. Al Weston (Irene
Young) has just recovered from a severe ill-
ness.

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MAJESTIC (S. L. Martin, mgr.).—Harry Mack,
impersonator, good; the Kipples, comedy acro-
bats, good. **BUCKER.**

ATLANTA, GA.
ORPHEUM (Ben Kahn, mgr.).—Kelt and De-
mont, acrobats, opened; Jones and Ryan, scored
heavily; Josephine Hall, headliner; O'Brien-Hard
and Kyle, hit; Two Roses, musical, well rewarded;
George H. Wood, monologue, applauded contin-
uously; Reynolds and Donegan, roller skates, excel-
lent number.—**IMPERIAL** (T. P. Holland,
mgr.).—Signor Roberts, change artist, good; Little
Barber, monologue, hit; Nittam and Vogel, excel-
lent; Clans and Radcliffe, s. and d., splendid.—
BIJOU (H. L. De Givie, mgr.).—Irwin's "Majes-
tics," good show. **BRIX.**

AUGUSTA, GA.
AIRDOME (Bandy Bros. & Worden, mgrs.).—
Week 21: The Leighs, musical and juggling,
pleased; Gilbert Savory, character comedian, dis-
appointment; John L. Dapp, s. and d., fair.—
GRAND (Harry Bernstein, mgr.).—Coming Oct.
7: Al G. Fields, minstrel. L. P. DEVAUGHN.

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BALTIMORE.

MARYLAND (F. C. Schanberger, mgr. Mon. rehearsal 10).—Frank A. Gotch in "All About a Bout," headliner, and carried off the honors; the Mierkoff-Sander Troupe of dancers, favor; Hyams and McIntyre, liked; Virginia Earle and Co., cancelled after the matinee; "The Devil," amusing; "Birdland," good; Kelley and Rose, good. —**GAYETY** (W. L. Ballant, mgr.).—"Bowery Burlesquers." Good olio, pieces and chor-laters nicely costumed. —**MONUMENTAL** (Montague Jacobs, mgr.).—"Bohemian Burlesquers," very pleasing show, with three numbers in the olio, and a good chorus who work with ginger. —**NOTE.**—Gans-Nelson fight pictures used as strengtheners at both burlesque houses this week. **JOHNNY MEYERS.**

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 21: Les-sik and Anita, gun-spinning, good; Goodwin and Lane, in "The Bell Hop's Dream," pleased; Chris Lane, songs and talks, very good. —**PASTIME** (J. I. Pittman, mgr.).—Robert C. Mills, physical culture, good; Tom Smith, songs, good; Franklin R. Jones, blackface, s. and d., pleased. **GEO. B. WALKER.**

BINGHAMTON, N. Y.

ARMORY.—Ben Berger and Brother, bicyclists, pleased; Bijou Russell, s. and d., well received; Musical Goodman, refined novelty; Edgar Allen and Co., in "A Fortune Hunter's Misfortune," hit; Mills and Morris, pleased; Will Rogers, very good. **JOGERST.**

BRISTOL, TENN.

FAIRYLAND.—Week Sept. 21: Vida and Haw-ley, excellent; The Musical Shirleys, fine; La-vigne and Huskison, singing, pleased; Leon and Leon, one-act skit, took very well. —**THE CRYSTAL** (George Furrow, mgr.).—M. p. and ill-songs, good. **W. R.**

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsals 10).—W. E. Whittle ventriloquist, original and clever; Majestic Musical Four, get good results in an excellent musical act; Marcel's bar-reliefs, hit; Eleanor Folke, well liked; John T. Kelly and Co., "One Beat Bet," pleasing; Mabel Harrison and Joseph E. Howard, "My Sister's Big Bear," was a big feature of the bill; Stunt Barnes has some new and good stuff in monologue; Bellony Bros., great stunts with cycle. —**GARDEN** (Chas. E. White, local mgr.).—Abe Leavitt's Rents-Santley Company made 'em sit up and listen; Charles D. Webster, eccentric juggler, clever; Sinclair's Four Dainty Dolls, made good; Prince and Virginia, in singing duo, pleased; Trix and Trixie, grotesque musical act, great; Ayasha-Hara, "Salome" dance, fair. —**LAFAY-ETTE** (Charles M. Baggs, local mgr.).—The Brig-adiers, made a big hit with Mr. Wise of Broad-way, with Sheppard Camp as chief fun-maker. —**NOTE.**—The Tech used for advance trade-ville, had a big opening with English Operas, and will be made the home of musical companies in future. —Olga Orloff joined the Rents-Santley Co. here, taking the place of Belle Travers in leading parts. **DICKSON.**

CAMDEN, N. J.

BROADWAY (John C. Lanced, mgr.).—A fresh looking bill, evenly balanced and entertaining. Harry L. Tighe and his Collegians in "Books," looks like new, was liked here and will improve. Lou Anger (New Acts). Elizabeth Murray de-served chief honors, though she repeated with all four songs. Gillette's Dogs and Monkeys pleased. Duff and Walsh opened the bill with capital dan-cing. Their dressing could be helped if collars and neat bow ties replaced the stocks. Flora Brown-ing put over some fair singing, and had little assistance from Kellar, a whistler, who received more prominence than he deserved. The comedy and singing act of the Sterlings, success. **G. M. YOUNG.**

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PEOPLE'S (James E. Fennessey, mgr.).—Casey's Alley, the opening of the "Empire Burlesquers," is a clever skit, full of bright comedy. The burlesque "At Magdalena Bay," sparkles with good comedy.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The placing of the acts of this week's bill was about the worst imaginable. Fonda, Dell and Fonda, club swingers were switched from "No. 3" to opening. The act has improved considerably by the adding of Miss Fonda. Carroll and Baker, in "The Hebrew and His Friend," sang a couple of parodies and danced. Le Roy and La Vanlon, comedy acro-bats, average. Mabelle Adams, violinist, pleased. "The College Girls," pleasing, but the special drop is dirty and torn. Galetti's Monkeys, al-ways funny; Rockaway and Conway, con shouters and singers, clever; Hal Davis and Co., in "Pals" closed, big hit.

STANDARD (Frank J. Clemens, house agent).—"Rose Hill Folly." There is not much about "Knights of the Red Garter" to make it a first-class burlesque show, neither is the plot new or original. Allan Wheeler sang "All Aboard" in a very acceptable manner. George W. Rice and T. F. Thomas are the chief comedians. Of the olio numbers the Four Londons, casting, greatest ever seen here.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Wood Bros., flying ring; Sam Williams, pianologist; Dixon Bros. novel musical; Claude Gillingwater and Co., comedy hit; Bootblack Quartet, pleased; Lisle, Leigh and Co., dramatic, "Weaving the Net"; Ellmore Sisters, laughing hit; Brothers Philippi, sensational acrobats. —**MAJESTIC** (J. H. Michael, mgr.).—Schroder and Miniver, comedy pan-tomimists; Simmons and White, blackface; Nibbie, Hordaux, character entertainers; Farrell Bros., sensational cyclists; Leonard and Drake, comedy imitations; Louis Guertin, jumper. —**GLOBE** (Meyer Epstein, mgr.).—Opened 28; neat little theatre; Adams and White, musical; Bernier and Stella, Chafalo and Capretto, Lambert and Wil-liams, Kennedy and Metro, —**EMPIRE** (Geo. Chenet, mgr.).—"Blue Ribbon Girls," pleased. —**STAR** (Drew and Campbell, mgrs.).—"The Big Review." Good-looking chorus and a well-trained one makes the show above the standard. **WALTER D. OLCOCK.**

EAST LIVERPOOL, OHIO.

NEWELL PARK (Fred Lawrence, mgr.).—Closed. —Tri-State Fair at Rock Springs, week of 21, good exhibition and big attendance. —**LYRIC** (Vanderville).—Not open. **C. B. FISHER.**

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.).—Watson's Farmyard Circus, headliner; Wilbur Mack and Co., sketch, very good; Wilmer and Vincent's "A Spotless Reputation," big; Roberts, Hayes and Roberts, applanse; the Vynos, musical, pleased; Scott and Wilson, comedy acrobats, well received; the A. D. Allen Co., "A Visit of the Spirits," well liked. —**ELIJOU** (Wm. Putman, mgr.).—Hurd, magic, good; Tom Hebron, hit; Apollo Bros., strong; pictures.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Mann and Franks, good; Four Sullivan Bros., excellent; Wartenberg Bros., good acrobatic work; Joe Flynn, funny; Coate, Marguerite and Co., in "The Toy Detective," fair. —**RIALTO** (F. W. McConnell, mgr.).—Max Bruno, Cora Cherry, Mae Collins, Loretta Bayne, Marie Roberts. —**GRAND** (E. J. Toole, mgr.).—Edmund O'Connell, Beatrice Gol-den, Marie Doley, ill. songs and m. p., good. **J. M. BREER.**

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EL PASO, TEX.

MAJESTIC (Frank Rich, mgr.).—Opened 24: M. p. and vaudeville; Roberts and Fulton, "Sis in Service"; Harry Peters, blackface; Adelaide Knight and Russell Barrett, "The Girl and the Sheriff."—EL PASO (rechristened "Orpheum").—Opens 5, with Frank Rich, mgr., for combinations.
F. W. CAMPBELL.

EVANSVILLE, IND.

MAJESTIC (Mr. Raymond, mgr.).—Sleek and Rogers, two experts, very clever; Hall and Colburn, "The Swede and the Happy Girl," recalled a number of times; Grace Armond, characterized comedienne, very good; Alonzo Cox, silhouette artist, proved a success.—NOTE.—The Grand Opera House and the People's Theatre, of which Peder and Brown have been managers for the last three years, have remained dark so far this season and nothing has been given out as to the plans of either.
S. O.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr. Wm. Morris, Inc.; vaudeville).—The Three Dumonts, Parisian street singers, a hit; the Australian Tree-fellers, very good; Gertie LeClair and Plicks, well applauded; Harry Brown & Co., "The Old Tormaker," fair; Jimmy Cowper, blackface comedian, good; Reid Sisters, s. and d. very good; Rowland, tramp juggler, good.—BIJOU (L. M. Boas, mgr.).—M. p. with: Newsboy's Trio, very good; Smith and LaRose, s. and d., good; May Johnson, songs, excellent; The Mannings, musical comedy, good; The Newtons, s. and d., well applauded; Jennie Curtis, songs, good; Geo. Spence, ill. songs, pleased.—PREMIER (L. M. Boas, mgr.).—M. p. with: Reynolds and Ashley, s. and d., good; Hill and Hill (colored), entertaining; Lindsay and Youst, comedy sketch, good; Wygart and Wygart, musical act, very good; Geo. Dalloy, ill. songs, good.—PURITAN (Fred Hooper, mgr.).—M. p. with: Douthitt and Jones, comedy sketch, a hit; Stone and Windsor, comedy artists, good; Louis Bovals, acrobat and contortionist, very good; Wm. San Souci, ill. songs, well applauded.—PLEASANT ST. (James Mason, mgr.).—M. p. with: The Careys, acrobats, good; Princess Hough, Russian dancer, very good; Commodore Tom, trick pony, good; Blanche Gordon, singer, fair; Mason and Doran, held over.—SCENIC (Geo. Graham, mgr.).—M. p. and ill. songs by Geo. Graham.
EDWARD F. RAFFERTY.

HAMILTON, OHIO.

NEW GRAND (McCarthy & Ward, mgrs.).—Mario Trio, bar artists, extraordinary; Pete Baker, monologist, went big; Mudge and Morton, musicals, very good; Helen Walters, soprano, pleasing; and The Heclows, singing and dancing, comedy, good.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.).—Mabel Meeker, neat and clever; Coe and Boyde, fair; Cartmell and Harris, scored; Middleton and Spellmyer, in "A Texas Wooing," good; Herr Saona, excellent; "Kontry Kids," headliner, and went big.—HIPPODROME (Wm. Bearoth, mgr.).—

Annie Abbott, novel; Hayes and Graham, ordinary; Lampe Bros., laughs.
O. C. C.

HARTFORD, CONN.

POLI'S (Geo. S. Hanscomb, mgr.).—Best bill of season. Reed Bros. open, very good; Smith and Heagney, comedy, hit; Thos. J. Keogh and Ruth Francis, playing "The Ward Heeler," well applauded; Jimmie Lucas, always merits praise; "A Night With the Poets," headliner, a novel act; Monroe and Mack, colored, good; Ed. Wynn and Co., presenting new act.—SCENIC (H. C. Young, mgr.).—A musical sketch by Miller and Princeton won favor; Clio and Rochelle, "An Actor's Antics," pleased; Arthur Marvin, s. and d., fairly well; Katherine Ryan, pleasing.
M. W. MORRIS.

HOBOKEN, N. J.

EMPIRE (A. M. Braggemann, mgr. Monday rehearsal 10).—Valerie Bergere and Co., playlet, "Billie's First Love," head the bill and pleased; Gilroy, Haynes and Montgomery, "The Good Ship Nancy Lee," hit of the bill; Keno, Welch and Melrose, very good; Lillian Shaw, comedienne, good; Marcello, a very novel modeller, clever; Geiger and Walters, instrumentalists and singers, pleased; and Felix Adler.—GAYETY (Chas. Franchini, mgr.).—The Gay Masqueraders, in "A Night on Broadway," is the attraction and an excellent show.
JOHN KAY.

INDIANAPOLIS, IND.

NEW GRAND (Shaffer Ziegler, mgr.).—Comedy in every act on the bill. Arthur Dunn and Marie Glaser, headliners, good; Josephine Sabel, comedienne, full of ginger and pleasing; Thos. Yocarris, comedy acrobats, good; Collins and Brown, the Germans with the blackboard; Mr. and Mrs. Allison, pleasing; Hibbert and Warren, went very well; Paul La Croix, pleased; Eight Original Madcaps, always popular here; Kinodrome pictures go better than ever. Rain Sunday broke withering drought of forty-five days and gave Indianapolis its first real show weather. Business good.—EMPIRE (Henry K. Burton, mgr.).—Sam T. Jack's Company played to good business. "Champagne Girls" next week. Wrestling bouts as extra features are proving good cards at this house.
JOE S. MILLER.

JACKSON, MISS.

BIJOU (Will Marshall, mgr.).—McLellan's Roller Skaters, very clever; Majestic Three, pleased; Jos. McGee, laughable; Harry W. Spingold and Co., "The Handsome Stranger," a hit; Blakely and Kaywood, "The Lid," musical hit.
BRADLEY.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Season opened 28 with Ryan-Richfield, in "Mag Haggerty's Reception" as the feature act and it was a riot; The Kitebarnal Troupe, hit; The Quartet, good; Rae and Brosche, made good; The Picnays, equilibrists, splendid; The Klusons, musical, fine; Fiddler and Shelton, colored, good.—GLOBE (J. G. Foley, mgr.).—Ted and Laura Tiches, burlesque magic, good; Dan Randall, good; Mr. and Mrs. Maurice Samuels, Italian song, good.
JESTICAM.

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EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

KEWANEE, ILL.

Kewanee, the booming steel town, 180 miles southwest of Chicago, has taken a great step forward in amusement this season. The ban on Sunday shows has been removed. In consequence, this season will see two vaudeville houses, the Bijou (under management of N. Newman) and the Athenaeum (management of B. D. Straight). These two houses will present high class vaudeville and moving pictures. The Athenaeum is new, and while rather small, has a fine appearance. Has been running two weeks and reports nice business. In moving pictures, the business is reported by the managers to be extra good. Dreamland, management of B. D. Straight, doing finely. Amusements, same management, new, and has been presenting very high class pictures. The Princess, another new m. p. house (managed by C. Taylor) is also drawing. Built last season but not opened until now. The Nickelodeon is under same management as the Princess, and while they are side by side, each does fine business. During the past summer an air dome was built, and proved so successful it will be permanent; under the management of Frank Shultz. It is current that a second air dome will be built for next summer.
IRVAN NOLAN.

KNOXVILLE, TENN.

COLUMBIA.—Courtney and Jeanette, comedy jugglers, real comedy; Jesse Steele, s. and d., clever.—CRYSTAL (Wilson Rogers, mgr.).—Ernest and Ivy, Cuttings, pleasing.

LAWRENCE, MASS.

COLONIAL (J. Fred Lee, mgr.).—Cunningham and Marion, talking and acrobatic comedians, went big; Crouch and Welch, smart team and took well; Paul Florus, xylophone virtuoso, a big hit; George E. Murphy, W. E. Whitman & Co., in "Old Friends," funny sketch, well played; Harry Johnson, blackface, pleased; Una Clayton and Company, in "His Local Color," a very funny and clever act, a hit; Matthews and Ashley, in "Held Up," the laughing bit of the bill.—MARQUISE

(W. V. H. Barbydt, mgr.).—M. p. and ill. songs by Miss Pettingill.—NICKEL (T. F. Twomey, mgr.).—M. p. and ill. songs by Miss Raymond.—LYCEUM (W. L. Gallagher, mgr.).—Lillian Sutherland Burlesque Co., of twelve women. Ohio: Arnold Sisters, s. and d., very clever; James Wert, comedian, funny; Sachs and Vallen, Hebrew comedians, extremely funny; Tom Levine, songs and dances, good; burlesque by the company, bit of the bill.—NOTE.—Mr. Gallagher has four houses on New England circuit and has organized four companies playing at Lynn, Lawrence, Lowell and Manchester.
JOHN J. JOYCE.

LONDON, CAN.

BENNETT'S (G. F. Driscoll, res. mgr.).—Mr. and Mrs. Stuart Darrow, shadowist, good; Fred Gilmar, mimic, ordinary; Fields and Hanson, usual laughs; Coombs and Stone, good; Lowers and Mitchell, well liked; Quigley Brown, variety; Olympia Desval, fine.
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 LYRIC (M. A. Miller, mgr.).—Willma Woods, singer, personal appearance scored for her; Josephine Gardner and The Dunhams, a trio of dancers that are as good as the best; Kimball Bros., singing and talking, fair; Mrs. Fears, Ill. songs, local; The Zolas in a neat dancing turn that scored a hit; Dock Holland, blackface, good; La Bella Italia Troupe, musical, pleased.
J. F. B.

NEWARK, N. J.
 PROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—Dolly and Dummy, comedy acrobats;

Robinson and Smith, colored, entertained: "Chas-sino," shadowgraphist, one of the hits; Josephine Davis, songs, pleased, as did Steeley and Edwards, musicians, with comedy; Virginia Harned and Co., "The Idol of the Hour," well acted; Margaret Gordon and Shelly Hull, George Armstrong in song and story, made good; Biba Carle and her Military Maids (12), in a sword and gun drill with operatic selections, one of the features.—**WALDMANN'S** (Eastern Wheel; Lee Ottelengul, mgr.).—The Rice and Barton Co., with Eckhoff and Gordon, musical comedians; Jeff and La Vern Healy in a skit, with piano playing, very good; Kelly and Bartlett, eccentric comedians; Rice and Malisee in songs; Camille Fallardeux, comedienne; Murphy and Magee, "The Floorwalker and the Customer."—**EMPIRE** (Western Wheel; Fred Wilson, mgr.).—The Frolicsome Lambs are here. In the company are Frank Carlton, Browning and Lavan, comedians; Sisters Cardowine, dancers, clever; Carlton and Terre sang well together; Antrim and Peterson, "A Tarry at Tanktown," good chorus and scenery.—**ARCADE** (L. O. Mumford, mgr.).—The Mikado on the Cameraphone a feature; Clara Sonora, singing comedienne; Chas. Earle, vocalist, and Prof. Scott, pianologist; m. p. and ill. songs.—**WILLIAM H. CURRIE**, of Broadhurst and Currie, will take up his residence here to manage the Lyric, which opens Monday next.
JOHN O'BRYAN.

NEW HAVEN, CONN.
 POLI'S (S. Z. Poli, prop., F. J. Windisch, res. mgr. Monday rehearsal 10).—Hughes Musical trio, one of the best musical numbers ever offered here; Harry B. Lester, jester and impersonator, very good; The Kyasas, novel exhibition; Chas. Mack and Co., "Come Back to Erin," singing and dancing by Harry and Wofford, good; Carlin and Otto, "The Battle of Bay Rum," the Gott Trio, animal equilibrist, good.
E. J. TODD.

NEW ORLEANS, LA.
 ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Mlle. Therese Renzau, her equestrienne offering earns title of headliner; Gracie Emmet made Willie Hammerstein laugh, so we are easy for her; Edwin Latell, well received; Les Salvagis, applause; Homer Lind and Co., in "The Rehearsal," scored distinct hit; C. Herbert Mitchell, raconteur, and The Edgertons, aerialists, the others.—**GREENWALL** (H. Greenwall, mgr.).—There was a small-sized riot at the Greenwall on Sunday, caused by the failure of the "Trans-Atlantics" to arrive in time for the matinee. It was 4:10 when the curtain rose on the opening burlesque, the audience having been kept waiting for two hours and ten minutes. The "Trans-Atlantics" is a burlesque and vaudeville show, under the management of E. Dick Rider. Charles Howard, a diminutive Hebrew comedian, is featured. He is a capital performer, and the show is a big success, including as one of the biggest hits Ida Emerson. Miss Emerson might have been recruited from a Frohman production, judging from her stage deportment and evident

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MORRISTOWN, PA.
 GARRICK (A. Sablosky, mgr.).—The Thrillers, rag pictures, good; Deas and Deas, singing and dancing, good; Collins and Jewel, banjoists, fine; Edwin Brandt and Co., in "Foot's Gold," good sketch; Owl Troupe, jugglers, good; Claire Maynard, vocalist, pleasing; Dunbar's Goats, very good.
D. SOBEL.


PATERSON, N. J.
 EMPIRE (H. J. Bruggemann, mgr.).—Acts appeared in the following order: Youna, neat juggler; Zineel and Boutelle, cultured singers; Rooney and Beat, hit; Walter Law and Co., in "Fat the Threshold," very dramatic, but pleased; Oil-vatti Troubadours, excellent musicians; Avon Comedy Four, laughing hit; Volta, wonderful; H. Parker Ackerman is leader at the Empire, not at the Folly as was stated last week.—**FOLLY** (Joseph E. Pike, mgr.).—"Innocent Maids," first three days, pleased above the average audience in numbers nightly. "Thoroughbreds," last three days. Most creditable performance. The two-show-a-week plan seems to benefit the attendance records.
FRANK A. EAKINS.

PROVIDENCE, R. I.
 IMPERIAL (John P. Hill, mgr.).—"Merry Barbers" headed by Harry Fox presented a very pleasing show.
S. M. SAMUELS.

READING, PA.
 ORPHEUM (Frank D. Hill, mgr.).—Attendance gradually increasing; Gartelle Bros., good; Hickman Bros. and Co., plenty of laughs; Lillian Ashley told some good stories; Foster and Foster, liberal applause; Zarrell Bros., excellent; Smith and Campbell, went very well; Harry W. Fields and his "Redpath Napanes," good songs and comedy.—**GRAND OPERA HOUSE** (Rols and Appell, mgrs.).—M. p. and Bannan, Anderson and Reynolds, Wilbur and Catherine Gibney.—**NEW BIJOU** (direction S. Lubin).—M. p. and Loyd and Levis, Wallie Fitzgibbon, the DeVos, and Thos. A. Mackey.—**STAR, VICTOR, MECCA, PARLOR, and PICTURELAND.**—M. p. and ill. songs.
G. R. H.

SEATTLE, WASH.
 ORPHEUM (Earl Reller, res. mgr.).—Week Sept. 21.—Genaro and his Gondolier Band, headliners, and decided hit; Ben Welch, hit; Holl-Hallway's Simian Playmates, very clever; "Chas. Bushin and Julia Miller, fine; Grossy and Dayne, "Town Hall Tonight," held over; Kiela and Clifton, "The Dumbly's Holiday," laughable; Frank McCrea and Company, marksmen, very clever.—**PANTAGES** (Alex. Pantages, mgr.).—Week Sept. 21: Eight Zingari Singers, headliners and decided hit; Mansfield, character comedian, great; Maud Rockwell, singer, created good impression; Mack, Malone and Mack, "The Back-shall Dancers," fine; Tanner and Gilbert, in "How to Make Love," pleased; Little All Right, Tennessee Juggler, very clever; Arthur L. Lyle, ill. song, good.—**STAR** (S. C. Hill, mgr.)—H. D. Hamilton, mgr.—A. Yermone Sisters,

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THE 3RD ANNIVERSARY NUMBER

OF

VARIETY

WILL BE ISSUED

December 12, 1908

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globe rollers, headliners, great: Les Durand Trio, hit; The Grasers, fine; Al. Coleman, monologist, laughable; The Havelocks, "Fun at a Pink Tea," very clever; Ed Roesch, ill. song, good.—**SHANNON'S** (M. T. Shannon, mgr.).—Week 21: The Le Anders, "A Night on the Beach," headliner; Harry Budde, monologist; Obrien, West and Rufferty, burlesque; Eddie Hagan, s. and ill.; Marcella Montague, singer; Alice Wildermere, ill. song.

SHAMOKIN, PA.

FAMILY (W. D. Neils, mgr. Monday rehearsal 10).—John Zouboulakis, musician and cartoonist, very good; Mr. and Mrs. John T. Powers, singing and comedy, excellent; Les Albertys, hand balancing, fair; Cal. Stewart, well liked, and Christy and Willis, jugglers, very good.
MILLER.

ST. JOSEPH, MO.

CRYSTAL (Fred Cosman, mgr.).—Eddy Family, wire, strongest of season, showing many startling feats; Delmore and Darrel, bare stage act, went exceptionally well; Ziska, excellent routine of magic, scored big; Florence Saunders, soprano, excellent; Alton and Oliver, two women in "A Woman's Sacrifice," held attention and handled parts capably.—**LYCEUM** (C. U. Philley, mgr.).—"Fay Foster" show 24-26, and played to capacity. The show as whole was excellent, a strong olio carrying it through to prosperity, but the burlesque is crude; "Panhandle Pete," 27-30, with Walter Wilson in title role; "Imperials," 1-3.—**NOTES.**—The lease of the Lyric has been sold to local parties and it is strongly rumored that the Lyceum attractions will play at the Lyric and the Orpheum will occupy the Lyceum. The parties interested will neither affirm nor deny.

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Opening Monday, October 5th

The management of the Lyceum has notified all burlesque organizations which play here that they must eliminate all vulgarity and suggestiveness from their performances, as the house played to ladies and children. Some of the shows have taken heed and others have added instead of eliminating. The management has threatened to cancel all engagements unless a stop is put to it.
BUTCH.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Aurelia Mazette, acrobatic comedienne, very well received; Arnold and Felix, sketch, fair; the Boldens, colored comedians, a big hit; Edgar Foreman and Co., in "A Duel of Hearts," the bit of the bill; Raymond V. Murray's songs pleased.—**STAR** (A. Munger, mgr.).—Vaudeville and m. p.—**VAUDEVILLE** (W. G. Warren, mgr.).—M. p.—**PACIFIC** (P. Gordon, mgr.).—M. p.—**NOTES.**—Plans have been presented to the local building department for the erection of a new theatre.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—The bill offered this week was only fair. Martini and

Maximilian, acceptable comedy; Emma Loose, fair; Adelaide, good; The Watermelon Trust, went big; Edward Blondell and Co., good; Adelman Quartette, pleased; George B. Reno and Co.
SAM FREEMAN.

TOLEDO, O.

EMPIRE (Harry Winter, mgr.).—"Golden Crook," the cleanest and snappiest musical show that has ever played the Empire.—**THE ARCADE** (Will H. Bettis, mgr.).—Business Improving daily; Tulsa, "the Girl with the Big Black Eyes"; B. R. Davies, ordinary musical act; Cole and Wood, "the Song Slingers"; Bernard J. Gardner, singing, and Ashborn's Acrobatic Animals, a clever number.

TORONTO, ONT.

SHEAS'S (J. Shea, mgr.).—"Love Waltz," big production, scored; Williams and Tucker, in "Driftwood," excellent; Caron and Herbert, good; Otto Bros., funny; Zanetta, novel; "Dixie Sereaders," fair; Signor Dravato, good; new pictures.—**STAR** (Harry H. Hedges, mgr.).—"Kentucky Belles," good; excellent program.—**GAYETY** (Thos. R. Henry, mgr.).—"Jersey Lilies." The show was strong enough without an extra feature.
HARTLEY.

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J. J. M.

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GAYETY.—"Bon Tons" with Frances Clare as the audiences' idol. Her ball game number was the hit of the performance, and provoked ceaseless echoes. Later she scored heavily with Guy Bawson in "Just Kids."—"The Squaw Girl's Bound Up" also on bill.—LYCEUM.—"Broadway Gaiety Girls," Ed. Maany and Mike J. Kelly as the principal comedians. In olio: Burman Sisters in "The Female Reporters"; Gaffney Girls, terpsichorean artistes; and Sherman and Lukin, amusing tumbling act.

WATERTOWN, N. Y.

ORPHEUM (W. C. Mack, mgr.).—Clapp's "Country Kids," pleasing; Archie Vincent, comedy acrobat, good opening number; Barrett and Baynes, s. and d., recalled many times; Till's Marionettes (return), big hit; Manning and Ford, neatest dancing seen here; Les Jundts, acrobats, repeated former success.—ANTIQU (L. M. Sweden, mgr.).—Jack Trainor, monologue, excellent; Madge Daltell, "coon shouter," big hit; Larson and Bailey, comedy, ordinary. Chas. Hildbrand, contortionist, good; Hague and Zeila, illusionists, mystifying; Ernie Page, bag panner, good; Robert Sharkey vocalist, good; pictures.—LYRIC (C. J. Hildenbrandt, mgr.).—Duke and Brehnan, good; Geo. Ennis, comedy bicyclist, very good; Great La Barge, musician, good; Gretella Hughes and Co., very good; Chas. Hildenbrandt, vocalist, excellent.—WONDERLAND (J. B. Shaff, mgr.).—The Harrias, good; Geo. B. Toubey, ill. songs, excellent; m. p.—BIJOU (J. W. Ludlow, mgr.).—"Talking" pictures, excellent; Frank Bennett, vocalist.—STAR (L. M. Armatrong, mgr.).—Songs and pictures.
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Singing

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C. M. H.

WILLIAMSPORT, PA.

FAMILY (F. M. Lamade, mgr.).—Sept. 28: Quaker City Quartet.—"The Singing Blacksmiths," hit; Yackley and Bunnell, close second; Barry and Johnson, travesty, took well; Robertson and Fanchette, s. and d., scored; Frances Girard (late soprano of "Red Feather" opera), well received; Mile. Sire, shadowgraphist, pleased.
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POL'S (J. C. Cuddle, mgr.).—Sansone and Della, marvelous balancing; Sam Stern, character impersonator, clever; John and Bertha Gleason and Fred Houlahan, dance and music, very good; Sam Curtis and Co., "A Session at School," had the audience in laughter; McConnell and Simpson, "A Strong House," full of life, went well; McIntote Twins and Clay Smith, a most enjoyable number; Buster Brown and Tige had things their own way.
W. M. SHERMAN.

ZANESVILLE, O.

ORPHEUM (H. S. Carter, mgr.).—Business at top notch. Valadons, aerial exultists, good; James McDuff, mimic, good; Laura Howe and her "Dresden Dolls," fine; Rogers and Evans, s. and d., fine; Brennan and Dooling, in "The Night Before Christmas," very good.
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RELEASED OCTOBER 6th 1908

"THE ZULU'S HEART"

Certain it is that there is no kind of affection so purely angelo as that of a father to his daughter, and to lose her engenders a grief that transcends all other emotions. The Zulu chief of the Amatabele tribe had an only daughter, who at the age of four years dies, and in the opening scene of this story we find him burying her. There is an uprising, and the chief is summoned to action. Armed with his assegai and oxhide shield, he is soon at the head of his band of savages, with sinister designs on the Boers. One family, comprising a Boer, his wife and a four-year-old girl, are trapped. Finding escape hopeless, the Boer leaps from his wagon, and, sending his wife and child into the woods, seizes his rifle in the vain hope of holding the savages at bay. There is a shower of assegais, one of which pierces the poor fellow, dropping him in the road. The distracted woman hides the girl in a niche in the rocks, while she goes to find some avenue of escape, but she is at once apprehended and taken by the band to their camp, their chief remaining behind. The baby comes forward to appeal to the Zulu, who is so reminded by her of his own lost treasure that his cruel nature at once softens as the little one offers her dollie as ransom for her mother. Placing the little one in a crevice in the rocks, he goes to find the mother. Arriving at the camp, he demands the release of the woman. Back he goes to get the child, but the wily devils have anticipated him and carried her off. He soon overtakes them, however, and after a terrific conflict delivers the child to its mother. The subject is a beautiful story of parental affection, portrayed in a most novel manner, besides being intensely thrilling.

LENGTH. 776 FEET

RELEASED OCTOBER 9th, 1908

"FATHER GETS IN THE GAME"

NO OSLERISM FOR PAPA, DEAR—NOT MUCH!

"You have got to keep up with the bandwagon or quit." This never impressed old Wilkens so forcibly as when his son and daughter gave him the go-by, stamping him a "han-been" and away out of the game. Even Mrs. Wilkens snubs him. He keenly feels his condition, so enlists the services of Prof. Dyem, the celebrated Dermatologist and Tonsorial Artist. After a session with the Professor, behold the transmogrified Wilkens. He hardly recognizes himself. "Am I in it? Well, I guess. If I don't keep up with and even beat that bandwagon by a city block my name is not Bill Wilkens." He sallies forth and makes for the park, where he encounters his wife, but she mistakes him for an impudent masquer, and he receives the weight of her parasol over his head. The next one he meets is his daughter, and when he tries to make himself known she draws herself up to her full height and with a blow sends him backward over a bench. Then along comes his son with his best girl, so he decides to win her out for spite. This young lady has a sensitive, pneumogastrio nerve, and when he sits beside her on the bench and slyly suggests a cold bottle and a hot bird, she is "his'n." This is done so coolly that young Wilkens, who does not recognize him, is speechless with rage. At the Wilkens domicile there is an indignation meeting. Mother, daughter and son all rush in to relate their experiences to father. Suddenly a hilarious individual enters. "Tie he—the insulter; a drunk and disorderly." The valet explains that the jubilant gentleman is none other than their dear papa, who has not only caught up with the bandwagon, but is sitting on the seat with the driver.

LENGTH. 604 FEET

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HARRY HILL."

Friend Dick:

After spending three days at the mines I am more than pleased with the outlook, and will certainly have some more stock.

CHARLES McPHEE."

"Idaho Springs, Aug. 12, 1908.

To whom it May Concern:

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GEO. W. REIFF.

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VARIETY

VOL. XII., NO. 5..

OCTOBER 10, 1908.

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December 12, 1908

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Now sung in the same act
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AND
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On Oct. 12th

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WILLIAM MORRIS

MISS
GRACE HAZARD

AT THE
American Theatre
On Oct. 12th

MANAGEMENT
WILLIAM MORRIS

Introducing an entirely novel idea brought from abroad.

VARIETY

VOL. XII, NO. 5.

OCTOBER 10, 1908.

PRICE TEN CENTS.

ARTISTS FORM CORPORATION TO MANAGE SMALL THEATRES

Large Amount of Subscriptions to Establish Minor Circuit of Vaudeville Houses on "Independent" Side.

A movement started last week by artists to form a corporation of considerable capital for the management of vaudeville theatres attached to the Morris Circuit, found ready support.

The subscription list was headed by Julian Rose with \$2,000. Within 24 hours, according to an account, over \$15,000 was pledged. This had increased by Thursday to nearly \$40,000, including among the subscribers others besides artists.

The purpose of the new company, which has no connection with any artists' associations or other booking offices than Morris', is to take over such small houses as the Morris Circuit may have offered to it, but does not care to operate. The Morris Circuit will direct only the larger theatres, the new corporation becoming the tail to the kite of the independent vaudeville circuit.

Last Monday the artists' company, yet in the course of organization, placed upon its books Forepaugh's, Philadelphia, managed up to that time by Miller & Kaufman and booked by the Morris office. B. A. Myers, the agent and a stockholder in the new venture, immediately proceeded to Philadelphia, placing a manager representing the company in charge. Arrangements for extensive billing of Forepaugh's were at once entered into, and a reinvigoration of vaudeville there will be attempted.

The artists who are promoting the scheme are enthusiastic over it. A number are now playing on the Morris time. It was these who suggested the plan.

Mr. Morris, when seen this week, declined to go into the matter, but admitted it was on foot and said he was pleased the responsibility of looking after the small houses had been lifted from his shoulders.

CHICAGO OFFICE FOR RATS.

Next week some time a Chicago branch headquarters of the White Rats of America will be established at Windytown, probably in the Chicago Opera House Block. Harry Knowles left New York yesterday to take charge.

The Chicago office will report to the New York headquarters, being under its supervision and direction.

It will cover the territory between Chicago and the Coast, receiving complaints from members and attending to the affairs of the order within that radius.

The White Rats has a Western legal representative, S. L. Lowenthal, of 112 Clark Street, Chicago. He will co-operate with Mr. Knowles whenever called upon.

LA SYLPHE GOING AWAY.

All American contracts for La Sylphe have been cancelled and she will shortly sail for the other side to fill European engagements which had been set back. The "Salome" opens December 1 at Tichy's Variety Theatre, Prague.

La Sylphe had been booked for forty weeks of United time, but the sudden dying out of the "Salome" fad over here is said to have made the managers more than happy to release the dancer.

PROCTOR IN PICTURES?

It is said that F. F. Proctor, Sr., is in the process of acquiring a number of picture houses, reported at 25, which he will operate personally in the near future.

Mr. Proctor's son, Fred, who lately resigned as booking director of the Keith-Proctor theatres, is now on a still hunt for locations, according to rumor.

MORRIS HAS SAHARET.

Saharet, the dancer, who has been a sensation abroad for several years, will return to America next February, playing on the William Morris time. She is the wife of Ike Rose.

NEW PARK SYNDICATE.

Cleveland, Oct. 8.

The report of a new summer park syndicate is out. It is said to have \$32,000,000 in park and circus property. The organization will be known as the American Association of Park Managers.

Among those in the combination are Electric Park, Kansas City; White City and Forrest Parks, Chicago; Olentangy Park, Columbus; Luna Park and Dreamland, Coney Island; and Ringling Brothers' Circus.

If true this is an important step, but nothing beyond the printed report is known.

The importance of the Ringling Brothers' association with the summer park movement has not been made plain.

MME. FROELICH RETIRES.

Miss Porter, an American girl trained abroad, appeared at the Fulton Theatre, Brooklyn, Monday, as the "Salome" dancer in place of Mme. Bianca Froelich. The new dancer was trained by Albertieri, ballet master of the Metropolitan Opera Company. Mme. Froelich has retired from the Morris time and will appear as a feature of the New German theatre on 59th Street.

"TRY-OUTS" AT 5TH AVENUE.

Weekly "try-outs" are held at the Fifth Avenue Theatre, New York, every Thursday morning from 10 until 12 o'clock.

Application for time reservations should be made to Robert T. Irwin, the manager of the Fifth Avenue, which is closely adjacent to the United Booking Offices. It is convenient for the managers and agents in the St. James building to attend.

BESSIE MCCOY FOR LONDON.

The bookings for a visit to the London halls are being placed for Bessie McCoy, the "Yama Yama" girl of "The Three Twins," at present playing in the Herald Square.

Miss McCoy will leave the piece at the expiration of its New York run. Her vaudeville act may include the "Yama" number.

RATS' BALL IN MARCH.

The annual ball of the White Rats will take place March 19 at Terrace Garden. It will be a masque.

ENGLISH SITUATION AT A STANDSTILL.

(Special Cable to VARIETY.)

London, Oct. 8.

The agents and artists are at a standstill. The Variety Artists' Federation will fight in court any deduction of commission by managers for agents. The V. A. F. has opened a temporary booking office, reporting a considerable number of booking.

The threatened action of Oswald Stoll upon behalf of the agents did not eventuate, although as a matter of fact the English contracts with artists give the right under it for the management to deduct commission from salary.

It cannot yet be told how the order of the Federation to members not to pay over five per cent. commission will operate.

GIBBONS TAKES SHAFTESBURY.

(Special Cable to VARIETY.)

London, Oct. 8.

Walter Gibbons, of the Gibbons Tour, has leased the Shaftesbury, one of London's best-known legitimate theatres. To what purpose Mr. Gibbons will put the house has not been announced.

MORAN AND WEISER AT PALACE.

(Special Cable to VARIETY.)

London, Oct. 8.

Moran and Weiser, an American act, opened at the Palace Monday, doing very well. They came to Europe direct from a burlesque company in the States, never having played in vaudeville over there as a team, it is said.

KNOWLES FOR SIX WEEKS.

Postponements of six weeks of English time held by R. G. Knowles has permitted the booking of the singing monologist for the Morris Circuit during the period of the extension. Mr. Knowles will probably reappear in New York next March to commence the engagement.

ZELIE DE LUSSAN RETURNS.

The Grand Opera House, Pittsburg, will greet Zelig de Lussan, the grand opera diva, upon her return to vaudeville, which will occur Oct. 26 in Snokeyville.

On Nov. 9 the operatic vocalist re-enters New York through the Fifth Avenue.

MORRIS SATISFIED WITH INDEPENDENT VAUDEVILLE

**Opposition Expresses Himself as Being Entirely Pleased
With the Progress Already Made.**

William Morris was reluctant to make a statement on the vaudeville situation since the season's opening as it affected William Morris, Inc., the "opposition," when pressed by a VARIETY representative this week.

"I don't care to say anything," said Mr. Morris. "Facts speak for themselves and are more eloquent than anything else could be."

Informed that a great deal of curiosity was rampant over his personal opinion at the present time of the independent fight his circuit is making, Mr. Morris was finally induced to deliver the following remarks:

"There isn't much to say when you come to think it over. The season hasn't really got in its stride yet, and I do not care to place myself in the position of 'boosting' William Morris, Inc."

"It is known what houses we have opened and what theatres we are booking vaudeville for. I presume also that the attendance we have been favored with so far is also well-known, so what's left to talk about?"

"We are proceeding upon the theory that a good vaudeville show will attract business. That's a maxim which has never been disputed. So far we have bent all our energies to placing together a pleasing performance. If I am to judge by the results at the box office, knowing from experience what the opening of a new variety theatre means, the public is accepting our shows as we intend that they should be taken."

"At the Lincoln Square, which was opened a month ago in a section of New York where the season does not actually commence until around October 1, we have done extraordinary business under the circumstances. Next Monday Harry Lauder opens at that house for us, and of course, the 'business' state is settled while he remains."

"At The Fulton, Brooklyn, I'm afraid no one will believe what could be said of the success of that theatre unless viewed personally. It seems phenomenal."

"Our American started vaudeville Monday. The first returns greatly exceeded our most hopeful anticipations. At the Orpheum, Boston, opening the same day, while a like report could not be made, the indications are of the best, the afternoon performances drawing larger crowds than at night, the best evidence that good vaudeville every week there will take."

"The greatest difficulty with all new houses is to build up the matinees and draw to the upper part of the theatre."

"We are placing acts in smaller towns and have been playing a lesser grade of show to cheaper prices at Forepaugh's, Philadelphia. We do not look for immediate results from this, good vaudeville in these towns being more a matter of education than anything else."

"If my personal opinion is worth anything, I am pleased to be in a position to

say that, from my knowledge of former conditions, I never expected when opening a circuit of my own to feel as sanguine within a month after as I do to-day."

"But I repeat, it is only a question of the show. Give a good show and you'll get the money. We have done that. I know it from what I have heard and read. Our bills have pleased. We have the material and will continue to please. I'm perfectly satisfied. Did I want to grow bombastic, I could honestly remark that I'm elated."

DOING BUSINESS "WIDE OPEN."

Chicago, Oct. 8.

There are no more partitioned offices on the second floor of the Western Vaudeville Association. Every department is now open to the visitor's view. The innovation is regarded as a general improvement.

Those who transact business with the heads of the departments can do so without sending in their cards or resting on the radiators or gates until they are requested to enter.

SEVENTY IN CHORUS.

Chicago, Oct. 8.

"A Winning Widow," the first musical production to be launched at the new Garden Theatre on Saturday, Oct. 24, will have fifteen principals and a chorus of seventy.

Smoking will be permitted along the promenades, where tables with refreshments will be provided.

"SALOMERS" IN BOSTON.

Boston, Oct. 8.

There are two "Salomers" here this week, Gertrude Hoffmann with "The Mimic World" and La Sylphe at Keith's, Boston. The latter occurrence causing Boston to raise its eyebrows in mild astonishment.

Mr. Keith has been somewhat particular over his Boston vaudeville theatre heretofore, and what was said or done there. Very often acts have been informed that lines of dialogue or situations would better be scissored for the Keith week. As far as memory goes, however, no artist who has previously appeared at Keith's ever attempted a "cooch" dance.

ALICE LLOYD SCORES HARD.

Boston, Oct. 8.

Alice Lloyd is retained as the feature for Keith's next week, having scored very hard, opening Monday afternoon last to a "riot," singing seven songs. Keith's has played to capacity business during Miss Lloyd's engagement.

Next week The McNaughtons join the bill.

WILL FIGHT OVER "SUNDAY."

Portland, Ore., Oct. 8.

The district attorney ordered all local theatres not to give a Sunday performance. The managers defied the instructions, have given the shows as usual, and are ready to carry the matter to the highest courts.

MME. HERRMANN'S DIFFICULTIES.

Adelaide Herrmann, the magician and illusionist, is in serious difficulty in Cuba. Several months ago she left New York under the management of Harry Clark with a company called Adelaide Herrmann Vaudeville Company to tour the principal Central and South American cities.

Before her departure a contract was executed in New York between Mme. Herrmann and Clark in which the latter specifically stipulated to bear responsibility for all salaries, transportation, etc., and releasing Mme. Herrmann from all liability in connection with the enterprise.

A few days ago House, Grossman & Vorhaus, New York attorneys for Mme. Herrmann, received word from her that Clark had failed to meet the cost of the tour and had departed, leaving them practically without funds in Cuba. They are there now and, according to Mme. Herrmann, no one of the organization knows where Clark is.

The Four Stagpools and Miss Christoff upon the failure of the show secured an engagement at the National Theatre, Havana, but the rest of the organization was entirely without funds. An effort was made in Havana to secure a theatre in which to give a benefit performance, but all the houses were occupied. As a last resort the members of the troupe put up their jewelry and sold tickets in a raffle at \$1 each to members of the American colony. They required \$700 to pay their board bills and pay passage back to New York.

Clark has conducted several companies through the southern territory. His last venture was with The Great Raymond.

QUICK RETURN DATE.

On Tuesday morning, following the first appearance this season of Irene Franklin at Hammerstein's, a return engagement at the same house was arranged for Miss Franklin within a month. Next week Miss Franklin appears at the Alhambra by special arrangement.

Provided the way seems clear, the booking of Miss Franklin's act, in which she is assisted by Hurt Green, will shortly be completed for its appearance on Hammerstein's roof next summer, William Hammerstein having expressed a strong desire to have it there.

WILLIAMS' OPENING TO-NIGHT.

"It Looks Like a Big Night To-Night" in Greenpoint, where Percy G. Williams' new theatre will have its premiere. Greenpoint is in Brooklyn. It is not necessary to employ a guide to arrive at the theatre. The Greenpoint ferry at the foot of East 23d Street lands on the other side a short distance from the door.

For the first performance, Mr. Williams has placed a temporary bill playing one show only. On it will be Barry and Wolford, Richard Crolus and Co., El Coate, "A Night on a Houseboat," Emil Subers and others, including a large feature act.

Monday the regular week's program opens, with Eva Tanguay headlining.

GALVESTON ON MAJESTIC CIRCUIT.

Galveston, Tex., Oct. 8.

Next Monday the People's in this city will have its opening as a member of the Majestic Circuit of vaudeville theatres. It has been playing vaudeville heretofore, giving good shows.

AMERICAN'S BIG OPENING.

If the American Theatre of William Morris, Inc., continues on at the gait of the two shows last Monday (when the house opened with vaudeville) it will be an extremely profitable proposition for the "opposition."

At the Monday matinee, from the orchestra to the gallery there was not a vacant seat in the theatre. Stands crowded the narrow space downstairs. A fringe of two deep stood behind the balcony rail.

At night there was a slight slump in the orchestra, although the attendance in the upper portion held up. It was reported about the lobby that while the box office held empty racks, speculators, drawn by the afternoon crowd, had been "stuck" with \$200 worth of pasteboards.

The opening of the American was most gratifying to William Morris and his associates; also those interested in a vaudeville "opposition," and who trust that the Morris Circuit may meet with every success.

In the evening Mrs. William Morris and a party occupied a stage box. Among the many floral pieces in the lobby was a graceful contribution from Mrs. Morris to "William Morris, Inc." It was a flowery eagle, holding in its talons American flags, the emblem of the Morris Circuit.

The house staff of the American presented a ten-foot horseshoe of American Beauty roses.

At Hammerstein's, which the American opposes, the Monday crowd was as large as usual—capacity at both performances.

The attendance at the American since Monday has been very large in the orchestra, with the upper section of the theatre somewhat lighter.

Next week the Hammerstein bill will have Edna Wallace Hopper, Frank Moulton and Lillian Berri, the Fadettes, Elinore Sisters, James Thornton, the Czars' Life Guards, Sam Williams, Hathaway and Siegel, Irving Jones and pictures.

At the American during the same period will be the Four Mortons, Grace Hazard, Alex. Carr and Co., Minnie Palmer, Barnold's Dogs, James J. Morton, Barry Lupino, Three Keltons and pictures.

ORPHEUM, BOSTON, OPENS.

Boston, Oct. 8.

William Morris, Inc., gave its first regular bill at the Orpheum this week, opening to excellent business with a show not particularly strong, although it seemed to please. William T. Grover is resident manager, with Harry Ball and James A. Cowan as assistants, and Ernest L. Waitt, recently dramatic critic of the Boston American handling the press department.

On Wednesday Mr. Waitt pulled off a "stunt" in which Grace Cameron, as the result of a bet (?) with William Courtleigh, did a shopping tour along Tremont street in her burlesque "sheath" gown and "Merry Widow" hat. The local papers fell generously.

HART SIGNS AGNES LYNN.

Joe Hart has engaged Agnes Lynn to head one of his "girl" acts in England. Miss Lynn is with "School Days" at the Circle, having entered the production from vaudeville, where she was one-half of the team of Keno and Lynn. Joe Keno remains with the show.

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The Rossow Midgots arrived this week,
and open in Atlanta Oct. 5.

The opening of "Little Nemo" at the New
Amsterdam has been changed to Oct. 20.

Pastor's Theatre is greatly missed now-
days by acts seeking a New York showing.

Daisy (Lloyd) Wood will be billed as
"Daisy Lloyd" when appearing at Mor-
ris' American.

Hathaway and Siegel declined to open
the bill at Poli's Waterbury on Monday,
leaving the show.

Theatrical business on the European
continent is reported as fair since the
season's opening.

The Avenue, Wilmington, the opposition
to W. L. Dockstader's Garrick in that city,
will open Oct. 12.

Pertina, the toe dancer, commences upon
a return engagement over the Orpheum
Circuit next Sunday, opening at Milwaukee.

Maurice Levi's Band will give a concert
at the Hippodrome Sunday night (Oct.
11).

The Colonial, Richmond, may change the
present vaudeville policy after next week.
It is a Wilmer & Vincent house.

Fiaco, the French dancer engaged for
the Anna Held show, left for New York
Oct. 7 on the *Kaiser Wilhelm der Grosse*.

Ed Gallagher has formed a booking asso-
ciation with Joe Woods at 1358 Broad-
way. Mr. Gallagher leaves for Europe in
about two weeks.

The Family, Paterson, N. J., will re-
sume with vaudeville on Oct. 12. Mr.
Klein, manager of the Bon Ton, Jersey
City, will run the Paterson house, too.

Schlesinger, the Paris representative for
the Berlin Wintergarten, was severely in-
jured in an automobile accident in Paris
last week.

It is rumored that Joe O'Gorman, the
chairman of the Variety Artists' Federa-
tion of England, is contemplating a trip
to America.

The Murray Sisters have been placed as
one of the features for the Orpheum Road
Show next season ('09-'10) through Al
Sutherland.

"Resisto," the electricity-defying act,
who has been playing the Continent, was
due to leave for New York last Saturday
from Berlin.

Lloyd Peddrick and Sadie Hudson, both
of "Fads and Follies," were married in
Chicago Oct. 1. Mr. Peddrick leaves the
show this week.

In the list of the "coming" acts an-
nounced to play the house on the American
program appears the name of Melville
Ellis, now on the United time.

Harry Mundorf returned to the Proctor
Circuit booking desk this week. During
his absence F. F. Proctor, Sr., has been
looking after the bills for his own houses.

A meeting of the Klaw & Erlanger the-
atrical combination was held on Wednes-
day afternoon, when the finalities were said
to have been gone through with.

Arnout Brothers, a pair of foreign
comedians, open in Nov. at Pantages', Se-
attle, booked by Charles Michel through
Louis Pincus of the Casey Agency.

It was rumored early in the week that
following Arnold Daly's departure from
Wallack's Theatre, a short session of
vaudeville might be tried out if no legit-
imate production was booked to imme-
diately follow Daly. That was to have
been settled yesterday (Friday).

The Bernar, who played over here last
season with Bernar's Marionettes, is re-
ported to have died abroad. Contracts for-
warded him for United time have been re-
turned.

Percy G. Williams stated this week he
had not engaged Henri Du Vries, the
"Dutch" actor, for a reappearance. A re-
port from the other side said Du Vries had
been booked.

The American has electrically lighted
glass signboards on either side of the
stage, containing the program's running
order. The name of each act while play-
ing is illuminated.

Fred Niblo opens in his "Talks of Travel
in Distant Lands" on Nov. 9, outside New
York. Mr. Niblo's business manager is
Caldwell Burnes, with offices in the
Gaiety Theatre building.

The postponed opening of James Moran,
the Scotch singing comedian, will take
place on Dec. 14 at one of the Williams
houses.

Conlon & Carter's Musical Comedy Co.
is playing the last of a two-weeks' engage-
ment at the Sullivan-Considine Family on
East 125th Street. Vaudeville resumes
there next Monday.

Nat Haines says if he ever gets on a
stage again, he'll never leave it. Seven
months have passed since Mr. Haines
played. In the meantime Nat has to kill
time collecting rents.

John Hennings (Hennings, Lewis and
Hennings) and Winnie Hamlet, late of
"The Navajo Girls," were married at Chi-
cago Sept. 29. Mrs. Hennings will retire
from the stage to travel with her husband.

George Thatcher returned to New York
this week, having left the Cohan & Harris
Minstrels at the close of the Chicago run.
Mr. Thatcher will return to vaudeville as
a monologist once more.

John C. Rice and Sallie Cohen, who
opened their season at the Colonial this
week, will play west, not returning to
New York for over a year, visiting Hono-
lulu next summer for a vacation.

Theodore Rousseau, formerly the "Robert
Speare" of the *Morning Telegraph*, is now
of the dramatic department of the *Evening
World*, where he has made his daily news
columns one of the paper's bright features.

Barry Lupino, the English eccentric
dancer, who opened for the Morris Cir-
cuit last week, is under an optional con-
tract with Morris, calling for his annual
appearance over here during the next three
years.

Eph Thompson, the colored elephant
trainer, was advised by physicians to go
to Egypt for his health, which Thompson
proceeded to do after closing his engage-
ment at the Wintergarten, Berlin, last
month.

William Morris is thinking of placing
automobiles at the Lincoln Square, offer-
ing free transportation to his American
theatre, hoping thereby to catch the "over-

flow" during the Harry Lauder engagement
uptown.

Elsie Kent, Frank Trevor, Helen
Billings, Louis Hillyer, Lillie Ellison,
Frances Rose, Harriet Miller, Alice Wes-
ton and Jules Goodman have been engaged
for the Lykens-Levy-Hymer production of
"The Devil and Tom Walker."

The other day three men, including Jack
Levy, stopped in the Knickerbocker Hotel
cafe. When asked what he "would have,"
Mr. Levy replied, "I'll take mine in cash."
The agent got the fifteen cents, which he
stowed away and hasn't been heard from
since.

"The Mimic World" with Gertrude Hoff-
mann played to 12,000 last week at the
Grand Opera House, New York, breaking
the record of the Anna Held show for at-
tendance in the theatre by 133. The Held
show holds the box office high figure, the
admission scale having been higher for it
than for "The Mimic World."

Members of the White Hats and William
Morris parties who went down the bay to
welcome Harry Lauder, yesterday occupied
Edgar Bixley's yacht and Bixley journeyed
to Yonkers by train and trolley. The
comedian is playing Blaney's in the subur-
ban town this week, making the trip back
and forth on the boat, which is moored at
the foot of West 87th street.

The new Executive Council and the leg-
islative agent of the Workingman's State
Federation have been instructed by their
association to make every effort to fur-
ther the movement of the Actors' Union
to have the License Law of this State
amended in such manner as to do away
with the payment of more than 5 per
cent. commission on all vaudeville engage-
ments.

The biggest day's attendance at the
Brockton (Mass.) Fair, which closed last
Saturday, was 57,000. This is about 10,000
behind last year's record, but owing to
an advance in the price of grandstand
seats, the profits of this year's fair were
more than in 1907. The Trenton Fair
drew 40,000 on its best day. Big circuses
and vaudeville shows were booked for
both places by J. Harry Allen.

"The Traveling Salesman," the Searle
Allen sketch which has been utilized for
the first part of the "Blue Ribbon," will
be discontinued by the burlesque organiza-
tion when Mr. Allen returns to vaudeville
in the piece. There has been no disagree-
ment or misunderstanding over the matter.
The arrangement allowing the "Blue Rib-
bons" the use of it carried a proviso re-
garding Mr. Allen's vaudeville rights.

At last Monday's matinee in Hammer-
stein's when Leo Dietrichstein entered in
his sketch called "Button, Button, Who's
Got the Button?" the entire house quickly
discovered that Mr. Dietrichstein had either
lost or overlooked a button in an im-
portant position on his clothing. One gal-
lery god, in fear the actor would not dis-
cover it, loudly called to him about the
absent button, when Dietrichstein retired
to locate it. He did, but the sketch was
all through as far as the afternoon per-
formance was concerned.

WHITE RATS ORGANIZING PASTOR MONUMENT FUND

Artists' Society Will Raise Money to Erect a Memorial to the Late Dean of American Vaudeville.

At its meeting Tuesday night the White Rats of America designated five members to act as a committee on ways and means to raise a fund out of which will be erected a monument to commemorate the life and works of the late Tony Pastor. This committee, composed of Sam Morton, Junie McCree, Edward Emond, Lou Anger and Edwards Davis, is meeting daily to form a permanent organization.

The committee have decided that a statue of the late Dean of Vaudeville will be cast and placed in one of the New York city parks. The question of whether the subscriptions shall be drawn from the general public or restricted to the theatrical profession is receiving consideration, but no decision has been arrived at.

On one side it is urged that Tony Pastor labored all his life for the best interests of the stage, and proper sentiment dictates that the building of a monument should remain in the hands of artists who loved and honored him. Against this is placed the fact that the Dean was widely known and there are many non-professionals who would feel honored to contribute to this expression of admiration and regard.

Meanwhile the committee makes this its first call for contributions. Subscriptions should be addressed either to the Pastor Monument Fund, care of the White Rats of America, 1553 Broadway, New York City, or to VARIETY.

Each week VARIETY will print acknowledgment of all contributions to the fund. The committee urge that the profession respond immediately.

THE JEWELRY MAN HAS CAME.

Springfield, Mass., Oct. 8.

The jewelry man has come and went. The jewelry man is Castleberg & Co., the Baltimore and Washington installment jewelers, who don't care how much an artist buys if he is booked in New England or Illinois (where attachments are allowable).

While the Castleberg representative (supposed to have been Harry Kleintank of Baltimore, the most energetic agent of the firm in the disposal of its stock for so much down and so much every week, whether you work or not) was here, he alighted upon the salary of Harry Breen, a jokologist who played Poli's last week.

Mr. Breen's comicalities are oftentimes seen in his prose, composed by himself. Not so long ago Mr. Breen issued his route in the form of a card, on the back of which was printed verse. In the verse was mentioned Castleberg & Co. as possible creditors of everybody.

Perhaps it was this card which informed the installment house where Mr. Breen was playing "week Sept. 28." Anyway last Saturday night, Breen learned that although his salary was due him, he wouldn't get it, but that Castleberg & Co. would duly credit his account when received, etc., the preliminaries having been successfully negotiated by the firm's lawyers.

SowhatdoyousupposeBreen did? He went to New York, raised the wherewithal to settle with the landlord for the week's board and lodging, and then continued on his way to Worcester, where he is playing the other Poli theatre this week. The remainder of Mr. Breen's route cards have been destroyed.

RYAN IN CHURCH DEAL.

Cincinnati, Oct. 8.

The \$100,000 deal which will convert the Vine Street Congregational Church into a vaudeville theatre is said to have John J. Ryan behind it.

The house when completed will resemble the Olympic. The Olympic was under Ryan's direction at one time. The purchase price of the church property is reported at \$75,000.

John J. Ryan has not committed himself, but his brother Ed. has denied any Ryan connection. The story, however, comes from Chicago and rumored from the Sullivan-Considine offices there.

NEW HOUSE IN KANSAS CITY.

Kansas City, Oct. 8.

Sam A. Scribner, J. Herbert Mack and L. Lawrence Weber, of the Columbia Amusement Co., were in Kansas City last week. While their visit here was in the nature of an inspection tour, the matter of a new location for the Majestic (Eastern Burlesque Wheel) was taken up.

It is understood that Kansas City capitalists will still be interested in the enterprise and it is planned to have a new theatre in readiness for next season. No location was decided on.

William Courtleigh closes his vaudeville season with the sketch "Peaches" next week, preparatory to rehearsing the four-act play which has been made out of it. Gladys Claire, who played the title role of the sketch, is to appear as a single turn in vaudeville.

BURLESQUE BUSINESS PICKING UP.

Burlesque managers returning from the Middle West report business is improving slightly out there. Nearly all the Western burlesque shows in Chicago, Cincinnati, Indianapolis, etc., gave good account at the box offices last week.

The reports of house managers on shows of the Western contingent are said to be satisfactory in the great majority of cases. Exceptions to the rule of general excellence, it is declared, will be dealt with severely. Two managers whose offerings were commented upon adversely have received notice that if they shall not have made their shows presentable by next Saturday they will be thrown off the wheel without further warning. It is pointed out that all the shows which started the season poorly have been brought up to standard with these two excepted, and the intimation is given in the official communication from the Cincinnati headquarters that this is the "last call." The names of the two shows in question are not divulged.

HAYES LEAVING "MARDI GRAS."

"The Mardi Gras Beauties" will have a new principal comedian in Andy Lewis, commencing Oct. 19. Edmond Hayes leaves the Saturday before.

Al Reeves has joined his "Beauty Show" with which Lewis has traveled so far this season, and there will be a few changes in that company.

Mr. Lewis is organizing a new troupe for the "Mardi Gras," owned by Mr. Reeves and W. S. Campbell. Adele Palmer will be in the new cast.

STAGED SHOW IN TEN DAYS.

"The Wise Guy," with William Bonelli, is playing in Scranton this week after a record in burlesque production. T. W. Dinkins was commissioned by J. Bolton Winpenny, the owner of the show, to handle the production. In ten days costumes were ordered, a company was brought together and rehearsals conducted. The opening performance was given in Bethlehem, Pa., last Friday night.

Besides Bonelli the cast includes the White City Four, the Judge Family of acrobats and Stella Gilmour, who was in last year's "Wise Guy" Company, then playing the Western Burlesque Wheel with Edmond Hayes as principal.

MONTREAL OPENING.

Montreal, Can., Oct. 8.

The new Princess Theatre opened to Eastern Wheel Burlesque Monday with Bob Manchester's "Gay Masqueraders" as the attraction, and two vaudeville numbers, the Australian "Woodchoppers" and the Royal Musical Five as special features.

The house is managed by the Montreal Amusement Company, a local syndicate which built the theatre. Charles Browning is the manager. For this week the house bought out Manchester's share in the engagement, paying his \$2,400.

REEVES INCLUDED IN SUIT.

Philadelphia, Oct. 8.

Al Reeves, who is with his "Beauty Show" at the Casino this week, was served with a summons on Monday from the United States Circuit Court, being co-defendant with Ed. Hayes, W. S. Campbell and the Columbia Amusement in the damage suit brought by J. Bolton Winpenny in the "Wise Guy" case.

Reeves is alleged to have made a contract with Hayes when the latter was under contract to Winpenny and after Reeves had been notified of the existence of such an agreement. When Hayes was recently in court here he was enjoined from playing "The Wise Guy" sketch, but the court did not grant an injunction against his own future engagements. Reeves expects to win his case on this one point, believing that the court, in failing to enjoin Hayes from playing in another piece, refused to recognize the existence of a contract between Hayes and Winpenny. The case against the above as co-defendant in this suit is made returnable the first Monday in November.

LEAVENWORTH AND TOPEKA OUT.

The Empire Company Executive Committee has removed Leavenworth and Topeka from the regular Western Burlesque Wheel time, although they will remain as optional stands. Such Empire shows as care to play the two towns on the way from Des Moines into St. Joseph, Mo., will do so on a guarantee.

For the first three or four weeks of the season Leavenworth and Topeka returned a profit to the visiting organizations. One show came out of the broken-up week with \$400 on the profit side. Then the authorities ordered that all Sunday shows at Leavenworth be stopped. This pared down the possible profits until the burlesque men decided the arrangement was scarcely worth while.

PARTNERSHIP CASE ON APPEAL.

The suit for a partnership accounting brought by T. W. Dinkins against Weber & Rush is expected to come up on appeal before the Appellate Division during this month. Dinkins claims he is entitled to a share in the profits of certain enterprises promoted by Weber & Rush, notably the firm's Schenectady vaudeville theatre. At the trial the court decided for Weber & Rush. Dinkins thereupon carried the matter to the higher court through his counsel, House, Grossman & Vorhaus.

On Wednesday an agent said to John Hopkins of the United: "What's doing, Hop?" "It was 2 to 2 in the third," replied 'Hop."

LIMITED VAUDEVILLE ENGAGEMENT.



HARRY CORSON CLARKE AND MARGARET DALE OWEN.

MOUNTFORD'S LIVELY STORY.

At a very well attended meeting of the White Rats Political League at the American Theatre last Sunday night, Harry Mountford, secretary to the league, during his speech told a story of an artist who had called upon an agent "not a hundred miles away from the United Booking Office."

This agent informed the artist he would secure him a contract, which he did two days afterward for thirty weeks over a burlesque wheel.

Upon delivering the contract, the agent asked the artist if he had any money, the agent explaining he wanted to go to the races that day, and was a little short. The artist replied he hadn't a cent.

Whereupon the agent, saying "I'll fix it," called up an instalment jewelry salesman over the 'phone, asking him to come immediately to the offices. The jewelry salesman was informed by the agent upon his arrival that the artist was a most reputable person, and that he had a contract for thirty weeks work, but no money.

The artist liked jewelry though, said the agent, and the salesman displayed a diamond ring for \$350 which he said would be sold to the artist on credit.

The transaction was made and the salesman departed. The agent informed the artist he would show him how to raise money, and leading the purchaser of the diamond circlet to a pawnshop, the artist pawned the ring for what he could secure upon it. Leaving the shop, the agent took all the money the ring had brought forth under the sign of the three balls, leaving the artist as stranded as he was before.

Three days afterward the contract for thirty weeks was canceled.

Mr. Mountford said a signed statement of the facts was in the possession of the White Rats, and that the matter had been brought to the attention of certain managers who might be presumed to be interested.

Every artist in the American recognized who the agent was, and also knew that his condition or position as regards the booking of acts had not changed since this expose of one of his many crooked, petty, stealing, grafting acts became known.

Among the other speakers of the evening were W. B. Dunihy, M. O. B. Brown, Tim Cronin, Denis F. O'Brien, Major Doyle W. W. Waters, Harry O. Hayes, and Harry Knowles. Edward Esmonde was the chairman.

The next meeting of the league will take place Sunday, November 1, at a place yet to be announced.

NEW 'FRISCO HOUSE RUMORED.

San Francisco, Oct. 8.

Alex. Pantages, the Northwest vaudeville magnate, is due to arrive here, when it is said several deals arranged by his confidential attorney, Melvin G. Winstock, will be closed.

There is a strong report that one of the propositions under contemplation is the erection of a "Class A" theatre down town (on Market Street) with Pantages as the controller of it.

Matthews and Reece, a foreign jumping act, will open at the Majestic, Chicago, Oct. 12. The number was brought over here by A. E. Johnson, of the Casey Agency. Matthews lays claim to championship honors in the jumping line.

ARREST MANAGERS AND ARTISTS.

After "Freckles," a sketch played by Anna Blanche and Co., concluded at the Colonial last Sunday evening, Charles Mauselet, assistant manager, and the members of the cast were placed under arrest for a violation of the "Sunday law."

Bail was furnished by Percy G. Williams, and the hearing set down for Wednesday.

There was a general "straightening up" of Sunday shows in New York that day, caused by the activity of the police the Sunday before when Ted Marks was called to account at the Majestic for giving an unrestricted performance.

Other than at the Colonial no arrests were made. At the Murray Hill Theatre, upon a police officer objecting to a number at the matinee, it was reported, Jos. Shea, the manager of the Sunday bill there, closed the performance, but gave the evening program without interference.

Large audiences, except in two instances, attended all the houses on Sunday. Each exception, with about the same number of people in the orchestra, probably had the smallest crowds for Sunday shows in the record of the New York theatricals.

ARRESTS IN MEMPHIS.

Memphis, Oct. 8.

Max Fabish, Phil Isaac and Murray Cohen, the managers of the local theatres, were arrested last Sunday for permitting performances.

Last week Fabish and Isaac were fined \$50 each for a similar offense. The managers will appeal from the fines on the plea the "Sunday law" here is defective.

SUIT AGAINST HOWARD AND BARRISON.

Suit for damages by William Morris was started against Howard and Barrison before the team left New York to play out-of-town engagements.

A summons was served upon Jos. E. Howard, without any amount stated. No details will be known until the complaint follows.

Geo. M. Leventritt appears for the plaintiff. Maurice Goodman is the attorney for the act.

FRANCES CLARE.

This is the third season Frances Clare has been the youngest principal woman in burlesque, having led Weber & Rush's "Bon Tons" during that period. Miss Clare is noted as a drawing card on the Eastern Burlesque Wheel through her magnetism, vivacity and good looks, each equally important with the preference given to the looks, since it is her girlish prettiness which did the most to establish Miss Clare as a big favorite.

She also enjoys the reputation of being one of the best dressed women on the stage, and her wardrobe is often upheld as a pattern for her less progressive professional sisters to follow.

In addition to the leading feminine role in the pieces of the show, Miss Clare and Guy Rawson have the star act of the olio in their quaintly comical rural "kld" sketch, "Just Klds."

The photo of Miss Clare on VARIETY's front this week is rather a serious study for a soubrette, but be it known that the original is an actress as well, and was caught by the camera while ruminating over a new "line."

I. A. L. FOR ARBITRATION.

Berlin, Sept. 28.

The International Artisten Loge has agreed that the existing difficulty with the managers over the form of contract may be left to arbitration, similar to that by which the strike of the Variety Artists' Federation in England was settled.

If arbitration is declined by the German managers, the situation here will be very delicate. It is believed the refusal, if it occurs, will bring about a bitter fight.

The I. A. L.'s boycott on six German halls, caused by the contract trouble, has not been removed.

LUCKY "P. G."

Percy G. Williams doesn't know his "luck." That has been said and it must be true.

Information received by "P. G." this week told that two trunks lost by him from an automobile while touring Belgium early in the summer had been located. The trunks contained about \$5,000 worth of expensive laces, wearing apparel, etc., gathered by Mrs. Williams, who was traveling with her husband at the time.

Although, perhaps, Mr. Williams does not know it, he was speeding along in his machine near Tervuren, Belgium, when the trunks slipped off. It was some time, and a great distance had been traveled, before the loss was discovered. The motor party gave them up for lost.

Two gendarmes (country constabulary) patrolling the highways found the trunks, taking them into the town. A newspaper man there, hearing of the incident some time afterwards, called at the police station to casually look over the find. He discovered a card with Mr. Williams' name on it.

Mr. Williams was advised through this, and the father of Charles Bornhaupt, the Marinelli branch manager in New York, will release the baggage when "P. G." forwards a certificate that he is himself, countersigned by the Belgian Consul at this port.

SUING ACT FOR DAMAGES.

The Curzon Sisters opened Sept. 26 at the Circus Schumann, Berlin, the act's first engagement since the accident to one of the girls at the Manchester (England) Hippodrome July 21. The Curzons are receiving \$925 at the Circus Schumann instead of \$825 as previously reported.

Suit has been started against Jos. W. Curzon, manager of the act, by a rival house to the Circus Schumann in Berlin. Damages to over \$2,000 are claimed through the alleged breaking of a contract Curzon avers he never signed nor accepted.

There are so many pitfalls in the foreign vaudeville pasture, says Mr. Curzon, that he advises all American artists about to visit Europe to be guided by any of the three internationally affiliated artists' societies.

The suit against the Curzon Sisters is based upon a contract signed by Leo Masse when the office manager in New York for H. B. Marinelli. This contract called for the act's appearance at the Wintergarten, Berlin. Upon the appearance of the sisters in Berlin to play for the Circus Schumann, the Wintergarten management fell back upon the old Masse agreement to press an alleged claim.

CONDUCTS ORCHESTRA FROM STAGE

The Musical Union got very busy around the Lincoln Square Theatre last Monday. When the unionized smoke cleared away, Mr. Frassenesi, father of Fatima Miris, and her musical conductor, was leading the orchestra from the stage. It was an odd sight with the elderly man standing near the wings before the stand, waving his baton for the musicians.

Monday morning at rehearsal it was discovered Frassenesi, who had but reached New York from London last week, had no union card. When this was settled to the peace of the august union, it was ascertained that he was not an American citizen. As it is impossible to become an American citizen over night, even to please the Musical Union, Frassenesi was notified he could not lead the Lincoln Square orchestra, although it was explained that the success of a \$1,500 act and the feature of the Lincoln Square this week (which employs fourteen members of the same union) hung in the balance.

But the Union was obdurate, though a vision of an "acab" orchestra in the Lincoln Square was assuming definite form. This vision calmed the fevered brows of the Union's leaders. They consented that Frassenesi might lead on Monday only.

From Tuesday on Frassenesi was forbidden the pit, but allowed to direct from the stage. Some people said the Union was "beating about the bush" in this "concession." In the meantime the Italian musician had applied for naturalization papers. All the Union demands is the application.

A theatrical man who had become acquainted with the facts, while speaking with indignation against the action of the Union this week, recalled how, when Campanini left the other side to conduct at the Metropolitan Opera House, the Musical Union in haste voted him an "honorary member" to relieve it from any embarrassment, for Campanini came over to conduct an "opera" orchestra.

It is only a season or so ago that the entire orchestra of the Twenty-third Street Theatre walked out during a performance through the temporary leader for a "girl" act not having a union "card."

WILL F. DENNY DIES.

Word was received by the Actor's Union in New York this week that Will F. Denny, the singer, who has played extensively in vaudeville all over the East, died in Seattle, Wash., Oct. 3. No details accompanied the formal notice.

Denny's illness began Sept. 22; when he suffered a sudden seizure in his dressing room at Pantages Theatre, Seattle. He was immediately removed to Providence Hospital in that city, but paralysis seemed to have developed, and although he soon recovered consciousness, death followed Oct. 2.

Joe Hardman was with him at the last. Denny's wife was notified. Eddie Tanner, of Gilbert and Tanner, was in the sick room much of the time and is holding the dead artist's personal effects.

MURDOCK'S OLYMPIC MUSIC HALL.

Chicago, Oct. 8.

John J. Murdock will call the former Olympic "The Olympic Music Hall." The theatre will be refurbished throughout, probably opening in November under Mr. Murdock's personal direction as a straight-away music hall.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Seattle, Wash., Sept. 30.

Editor VARIETY:

Referring to the letter of Pierce and Roslyn, published in the September 26th issue of VARIETY, there is one statement in the letter not quite correct. That is where they bring in my name. Pierce and Roslyn state they hold a contract issued by the "Western States-Pantages Vaudeville Association."

Now, in the first place, there is no "Western States-Pantages Vaudeville Association." There is a Western States Vaudeville Association, and there is the Pantages Circuit of vaudeville houses, but they are two distinct corporations, controlled by different people.

There are only two people who have authority to book for the Pantages Circuit, myself and Mr. Louis Pincus of the Pat Casey Agency, New York City.

Mr. Pincus has never issued a contract to Pierce and Roslyn, and I am every sure that I have not myself; therefore, the statement of Pierce and Roslyn, where they bring my name into the issue, is incorrect, or, if my name does appear in the contract which they hold, it is not by my authority.

If my name is not mentioned in the contract as they state, should not your little note at the bottom of the letter have so stated, in perfect justice?

Alex Pantages.

[The contract referred to is headed "Western States Vaudeville Association,

Louis Pincus, Sole Representative, 1440 Broadway, New York." It is or was the form in use for acts booked at the Pantages houses. Since this is the first public disavowal by Mr. Pantages of any direct connection with the Western States Vaudeville Association, we think Mr. Pantages has but himself to blame for allowing the impression to become fixed that his circuit was a part of the Western States, and the junction of his name with that circuit.—Ed.]

Springfield, Oct. 5.

Editor VARIETY:

We wish you would find a way to inform your correspondents of each town that Monroe and Mack are white men; not colored. After playing over all these circuits for twenty-one years we must do blackface work very good to deceive your representatives.

Ned Monroc.

(Of Monroc and Mack.)

Chicago, Oct. 3.

Editor VARIETY:

Replying to letter in VARIETY (Oct. 3) egotistically signed "A Real Artist" will say that the writer is harboring a delusion. I do not use a sign with "Made in Europe" on it in any way, form, shape or manner.

Tell Mr. What's His Name to hitch his monica onto his next letter so that Bert and I will know who he is.

Johnnie Reilly.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

Willa Holt Wakefield believes in the psychology of color as applied to stage gowns. Translated into vaudeville, that is to say, she believes the hue of her costume determines in a measure how her act "goes." So firmly does the handsome pianologist carry the courage of his conviction in this regard that she has just discarded a stunning new "Callet" averring that the color scheme doesn't fit!

This is not a new idea by any means. For years legitimate actresses have utilized colors to suggest characteristics, moral progress or environment of a "part," and if I were not afraid of giving away my age, I could a tale unfold of days when almost every stage-type (particularly the feminine ones) was identified at its first entrance by the garb. For instance: Governess Heroine, Act 1, Pale gray princess with white turnover cuffs and collar; Act 2, Dress made on same model, but color must be dark brown or purple, same cuffs and collar; Act 3, same costume in black. White for the last act in which they invariably died or married.

I wonder whether the young woman in the team of Richards and Grover will permit me to make a suggestion to her? Anyway, here it is. If she will work a little less strenuously in the "coon" song with which she finishes her act, she will be twice as effective. The reason that we have so few good singers of negro songs amongst women is because of the inviolable tendency of the weaker sex to overdo all comedy. Miss Richards' (or is it Miss Grover's?) climactic song is spoiled for me and I am sure for many others in her audience by this grave fault. Hers is not the common or garden "coon" of our own southland, but more nearly resembles the hybrid article of the English comic weekly. I've seen this act a dozen times, and I haven't the remotest idea what Miss ---'s song is about. Try it a little less feverishly, Miss ---, and see if it doesn't go over so much better—but anyway let us hear the lyrics. They may be interesting.

Speaking of artistic work, well, I am still wondering why every dramatic critic in town isn't raving over the corking legitimate acting done by nice Maude Fulton in her devil dance with Mr. Rock. You remember when Belasco put on "The Darling of the Gods," a young woman made a terrific hit in the small part of a Geisha who was supposed to have been "discarded" by the Minister of War. That was a bit of playing, much on the same order as Miss Fulton's, except that the latter actress has to convey a tragic story through the difficult medium of dancing. Miss Fulton's make-up as the derelict is as artistic as anything I have ever seen on the legitimate stage, and if "The Devil Dance" had been the feature of some Broadway "Show" it would have called forth ten times the acclaim which it has been able to pull down to the vaudeville level. And I call her "nice" Maude Fulton, because there's no affectation about her, and she is.

They have hired "Our Gertie" out of vaudeville once again! It's really too bad

that we can't compel that Hoffmann girl to stay put. But I am glad she has had such splendid success, for if any one ever worked for it, she certainly did. I have seen that indefatigable young person put on dancing acts and rehearse the young women until they turned blue in the face, and began to grow peevish Miss Hoffmann would jolly them into willingness to continue, through sheer force of example. And it wasn't a case of the influence of color on the human mind, either, because Gertie was wearing pajamas at the time and the scene was Hammerstein's Roof in all the white heat and desertedness of a midday hour. Those were the happy days when O. H. used to write op'ry for "The Paradise Gardens," the days when, Sh!—when—whisper—when Flossie Crane—but, far be it from me to rattle the skeleton! Let the dead past bury its dead.

As a matter of fact, Stella Hammerstein, "Radiant" Stella (that's her adjective all right), does not belong in these columns, except vicariously; but I see that her facetious press-agent is sending out a story about saucy Stella's ambition to make her serious-minded brother William laugh. Now, the psychological moment when that event is likely to occur is the exact time when his pretty sister has courage enough to stand up right before his face and give her celebrated imitation of the manager of the Victoria. It is perfectly killing! and she looks so much like him when she does it that one can almost see the illusive Willie in a wildly garrulous mood and breathing inwardly, answering "yes" or "no" to unwelcome conversationalists in the lobby of the Victoria.

In order to get into somewhat closer touch with the women in Variety, I will be glad to receive any news pertaining to the personal and feminine side of vaudeville matters, also, being a modest young thing, with only a fitting appreciation of my own good taste (Ahem!) I shall be glad to be of service to the feminine readers of Variety in any matter short of domestic advice. Special attention will be given to complaints against ruthless stage managers who refuse to get a baby grand piano for your act and fail to put down a floor cloth for your tissue-of-gold gown! Aren't they the disagreeable things?

Still more about clothes! Claire Romaine buys hers at Poole's in London. Rather classy, that! Eh, what? Of course, I mean her stage clothes. Poole is tailor to the King, but Miss Romaine doesn't mind that one bit—not one bit! I wish some American photographer would get this girl to sit for some lovely photographs. She would never recognize herself by the time one of her artists had posed her. The very English portraits which she has imported do not do her justice, for she is really a handsome young woman. There is such a difference in pictures, too: some are photographs and some are just "likenesses." I hate these. Once in a rash moment I told a photographer to "take me just as I am, without any retouching." Foolish! Foolish! Never again!



BILLY GASTON AND ETHEL GREEN.
AS BILLY AND BETTY IN "SPOONEYVILLE."

BILLY GASTON and ETHEL GREEN are appearing in a new singing sketch this season. It is entitled "SPOONEYVILLE." The players are now on the ORPHEUM CIRCUIT, having been most successful all over the West. The songs featured in the number have been written by Mr. Gaston. Among them are "BETTY, YOU HAD BETTER LING A LONGER," "WHEN YOU'VE LEARNED YOUR A B C," "SPOONEYVILLE," and "WOULD YOU MISS ME?"

London, Oct. 1.

Harry Lauder became a Water Rat last Sunday.

At the Palace a new set of offices are being installed on the top floor.

McDonald and Huntington expect to leave England for the States in the near future.

The Hippodrome, Nottingham, opened Sept. 28. This house is a new addition to the Barrasford tour.

Helen Trix has placed two new songs with Francis, Day & Hunter, which are said to be winners.

The Auers are booked for twenty weeks on the Barrasford tour through the Morris London office.

A noticeable fact at the Hip is the selections the band hands out at intermission. "Yankee" music all through.

J. W. Winton, the ventriloquist, sailed for Australia Sept. 24. He will try to arrange time in America to follow.

Horace Goldin will produce a new illusion act in about two months' time which he promises will be the biggest of its kind.

Dick Knowles left last week for a short tour of the Provinces, after which he takes a trip to Paris and then to the States.

L. J. Morton, Joe Hart's representative in London, left Sept. 27 for Vienna, where he will aid in putting on another "Futurity Winner."

Jim Donovan, who has been touring Ireland and Scotland meeting with every success, returns to the States to open on the Morris Circuit Oct. 26.

Paul Murray, of the William Morris London office, has placed Hall and Staley and Bob Fitzsimmons on the Barrasford tour during the Spring of 1909.

Reports from the continent say that Dorothy Kenton, with her banjo, is making good all along the line. Reba and Inez, the dancing girls, are also successful.

Belleclair Brothers, who finish their four weeks' bookings on this side, come back next year for twenty weeks on the Moss-Stoll Tour, with five months on the Continent to follow.

W. C. Fields, who has been doing things over here, returns to America in November to open for Percy Williams. Mr. Fields then plays thirty weeks on the Keith Circuit, returning to Europe in July for an indefinite engagement at the London Hippodrome.

At the Bedford last week Phil and Nettie Peters and Daly and O'Brien were the laughing hits of the bill. Daly and O'Brien had them coming all the time. The Peters made good. Phil with his trombone playing had 'em in screams, and is helped along immensely by his partner's "prop" laugh.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Bert Levy will entertain Lord Rothschild at the latter's residence Tuesday. It looks as though Mr. Levy will do a lot along this line before he completes his engagement at the Palace.

William Dillon has purchased the American rights of all Mark Melford's plays and sketches, which he will try to dispose of in the States. Mr. Melford is the author of "Turned Up," Nat Goodwin's first success.

Herbert Lloyd was on the bill at the Empire, Nottingham. Mr. Lloyd is doing the same act as he did in America. He has a bunch of good looking girls around him and gets away big, the finish bringing forth much applause.

The Fratellinis, three clowns at the Hip, are pulling some good stuff nowadays. They have gone in for burlesquing every act in turn while the attendants are clearing the ring. The burlesque on Riano's band was especially funny.

Alfred Butt states he is soon to take a trip across to the States. Butt will probably look a bunch of acts over for the Palace next season while there. He also states that if Maud Allen should appear in New York it will probably be in a legitimate theatre first, with vaudeville time to follow.

Joe Wilson, manager of the Tivoli, says that he has to turn more money away every night than is in the theatre. It is the same in every music hall in town. At the Coliseum it is noticed that they have added two boxes downstairs, cutting holes in the wall to do so, and there is not enough room for the crowds at night.

Jimmie Britt, the little fighting kid, is back in London from a trip on the Continent. Jim states that he will leave the music halls alone for a while, as he expects to do some work in his own line very soon. There are a few people who think Britt is making a mistake, for he has a monologue on Germany that would make Cliff Gordon sit up and take notice. Britt expects to have a couple of weeks on the Gibbons tour before making ready for a bout over here.

A. D. Robbins, doing a bicycle act at the Hippodrome for a few weeks, introduces a new novelty in the shape of a bucking bicycle. People in the audience are invited to ride the wheel, a reward of \$25 being offered if the bike can be ridden around the ring five times. The wheel is so constructed that it is impossible to ride it, and a lot of laughs are handed out at the efforts.

Quite a noticeable event happened at the Empire Monday during the act of L'Incognita, the wonderful soprano, who

wears a mask. She started off with two selections evidently over classical for the gallery. It seemed as though it would break up her act. But the masked one came on for a third and sang "Killarney," which almost brought down the house. It is all in what you give them over here.

The Hippodrome, Nottingham, had a magnificent opening this week. The whole town turned out to see the event. The theatre is a handsome one. The seating capacity is about two thousand, the prices ranging from four to 25 cents. R. G. Knowles is the first headliner for Thos. Barrasford's new house. The two shows drew packed houses and it looks like a money getter, as the Stoll house was also playing to overflowing, while enough people remained outside to fill another theatre three times.

George Gray, in "The Fighting Parson," is the headliner at the Stoll house in Nottingham (the Empire) this first week of the "opposition." The sketch is very "forcible," the Parson "beating up" eight men. It is a story of a wronged girl, blame falling on the parson, the real culprit being his younger brother, who is the villain. The parson, up to this point in the act, has not lived up to his profession, but upon being turned out of his father's mansion takes charge of a parish in the slums of London. This is where the fighting comes in, for the parson swings on many a "drunk" and is there strong with the protection of the weak. At last the scoundrel brother turns up in the slums and is "touched" for his watch, which he makes a fight for, receives a wallop on the head and goes down for the count. The fighting parson arrives here and puts four of the thugs out of the running, but he arrived too late; the brother is out, and confesses in the hospital before dying. The affair is then smoothed out; the father begs forgiveness from the parson and the parson fixes himself for life with the wronged girl, whom he has loved all the time. There is really too much of the fight thing in the act, but Mr. Gray is giving them just what they want and is sure of cheers wherever he plays.

LONDON COLISEUM.

London, Oct. 1.

The bill this week is somewhat brighter and better than has been seen at the Coliseum for the last few weeks.

Graham, "the human marionette," starts the show off nicely in a novel act. His setting resembles that of Jewell's Manikins with a full orchestra, but he has added an announcer like the halls here had years ago. Graham's head is seen in front of the black background attached to the body of the marionettes. He gives several imitations of comedians from different countries, finishing with Harry Lauder. The idea is not new to this country, but Graham has such a splendidly arranged act that it will pass wherever played.

Prof. Dubois' Educated Baboon did not

create much excitement. The "monk" is almost human, smoking a pipe and playing cards with his master. The act is very interesting, but too quiet.

Harold Thorley, of musical comedy fame, sang two songs pleasingly. His voice is probably one of the best in the halls here, singing with little effort and securing very good results.

Elton and Edwin are billed as "classical banjoists." In the States it has always seemed that the banjo was more for "coon" and "rag" stuff, but over here there are plenty of banjo acts that just play overtures of the classy kind, and what's more, get away with them. The answer is Elton and Edwin in vaudeville.

Terry and Lambert just glided into the Coliseum on rubbers, but they do make up for it when on the stage. Every number is received with cries for more and the billing ought not worry, for the pair certainly get away with bells.

Quite a novel act is The American Bicycle polo game. There are two on a side, making two teams. The game is played with an ordinary polo ball, the rider passing it along by hitting it with the front or back wheel of his bike. The goals are at either end of the stage. The act would be more exciting were the players good enough riders to create more noise or have someone off stage do so. It now is too long for the audience to hold interest.

Nellie Ganthony, a girl who appeared at the Palace some time ago, has the right idea for an act, but it must be played in the high class houses for effect. She handles a monologue about a garden party, imitating several characters; also the artists engaged to entertain at the party. Miss Ganthony has bright and snappy lines all through her act and her burlesquing of elderly society dames is a scream.

Odette Valerie, "Visions of Wagner," and Yvette Guilbert are both held over.

DID THEY APOLOGIZE?

London, Sept. 30.

The Palace Board of Directors takes exception to the statement that it apologized to Alfred Butt for passing criticisms upon his conduct of that hall, and in substantiation produce a circular letter addressed to the press in which they express the "highest opinion of Mr. Butt and his abilities."

This looks like an apology to every one here except the directors. Here is the letter:

"Palace Theatre, Limited.

Secretary's Office.

"In reference to the recent correspondence in connection with the affairs of this company, I am happy to state that all matters of difference have been amicably settled to the satisfaction of both Mr. Butt and his colleagues.

"Mr. Butt interpreted some remarks made by me at the meeting as reflecting upon his professional reputation, and the statements in the subsequent correspondence, made under a misapprehension, now prove not to be in accordance with the facts. Nothing of the nature was intended, and I am pleased to say that the whole of the Board are now working harmoniously.

Yours faithfully,

"(Signed) Ernest Paidear

"Chairman."

MOVING PICTURE NEWS

ASSOCIATION TAKES IT BACK.

Interest in the film trade this week centered about the action of the Association Executive Committee which reversed itself in the decision to drop eleven small rental exchanges from association membership.

A bulletin was issued last week containing a report of the committee's last meeting, when the dismissals were ordered on the ground that the exchanges had not bought \$1,200 worth of films during August in accordance with the terms of the renter-manufacturer contract.

The committeemen construed this clause to mean that every branch must purchase \$1,200 worth of film shipped direct from the manufacturer, but a later construction placed upon the clause made it appear that the meaning was more properly that the main office controlling these branches should do this much business inclusive of its branch connections.

Under this construction the committee cancelled its orders of dismissal. A New York renter this week declared that the action was taken at the behest of the Manufacturers' Association as a method of spurring on certain branches which were lax in meeting their bills, and there was no little dissatisfaction expressed over the situation, which seemed to indicate that the manufacturers were using the association for their own ends.

Another order of the Executive Committee not enforced was that directing the Actograph Company, of New York, to close its branches in Harrisburg, Pa., Troy, N. Y., and Springfield, Mass., none of which held membership. The executive ukase demanded the payment of a \$500 fine by the Actograph people as well as the closing of the three branches by Oct. 1. Late this week a member of the firm declared that neither order had been complied with and the company was still getting film from the manufacturers.

The Actograph Company has made application through Secretary McDonald for the admittance of the three offices to membership and has placed the initial fees, amounting to \$250, in the hands of the association treasurer. The significance of the case, as it is viewed by renters, lies in the failure of the manufacturers to back up the actions of the Executive Committee.

MORE FILM INFRINGEMENTS.

Paris, Sept. 28.

Actions to prevent the reproduction of copyrighted works on the moving picture sheet continue. A cinematographic show on the boulevards has been giving a version of "Arlesienne," by the late Alphonse Daudet. The Odeon Theatre, Paris, has the sole right to present this piece in France, and its manager, M. Antoine, has called the attention of the Society of Authors and the Syndicate of Theatre Managers to the affair.

A demand was made that the film be withdrawn, and there was talk of suing out an injunction.

The London papers have cabled their New York correspondents to report on Harry Lauder's opening at the Lincoln Square next Monday.

LIVING PICTURED FAIRY TALES.

Chicago, Oct. 8.

A unique combination of moving pictures and fairy tales in pantomime is given at Orchestra Hall by L. Frank Baum, who wrote "The Land of Oz" and other "Oz" fables.

The performance is called a "Radio" play, divided in two parts. Mr. Baum, attired in a white Prince Albert suit, describes the fairy stories while the moving pictures illustrate. It is a fantastic combination of travelogue and fictitious creations. Characters familiarized in "The Wizard of Oz" are thrown on the screen. There are about fifteen pictures in all, each revealing a different story.

The entertainment starts by a youngster stepping out of a picture book containing fairy stories, and the series of pictures ultimately comes to life. The entire performance is garbed in illusions. The pictures are interesting to all, but it is especially excellent entertainment for children.

"Leah, the Forsaken."

13 Mins.

Manhattan.

The excellent acting in this Vitagraph picture does the most for it. The story doesn't appeal because it has not been subverted for heroics. Two lives ruined for a few pieces of gold, with an unhappy finale, is not calculated to leave the feeling of "all's well" everyone looks for on the stage and in books. The character of the asinine lover who forsakes his Jewish sweetheart, Leah, striking her from him without permitting of an explanation, repels, but the impersonator of "Leah" is so virile that she is actually missed when out of sight, an occurrence seldom happening in a swiftly moving reel. The scenes are all mostly out of doors, well and prettily laid, with just a trifle too much coloring. The story is clearly and succinctly told, which, with the expressive pantomime, causes "Leah, the Forsaken," to be desirable.

Sime.

BACK TO CINCINNATI.

Little credence is given the report that "Gov." John Robinson will winter the John Robinson show in New Orleans this winter. It is possible that he himself will remain in the South, but the show train will head back for Terrace Park, Cincinnati, at the close of the season.

The "Governor" has spent several winters in the South, remaining in his private car and moving from place to place according to his fancy.

His recent marriage and the family disagreement may decide him to repeat this.

"Good luck" was wished William Morris in the office of E. F. Albee, general manager of the United, this week. Mr. Albee was not present. During a conversation there, a young woman visitor asked "How is Morris doing?" Being informed the Morris prospects looked promising, she exclaimed: "Oh! I do wish Mr. Morris all kinds of luck," and then everyone looked up to see if the ceiling had fallen in. For no special reason the young woman's name is not given.

HAGENBECK-WALLACE IN CHICAGO.

Chicago, Oct. 8.

The Hagenbeck-Wallace Circus opened on Monday at the National Amphitheatre, Halstead and Fortieth Street, for a two weeks' engagement under the auspices of the Chicago firemen. It is the first time the circus has played here this season.

The firemen have "bought" the show for two weeks, and have handled the affair. While the circus has been well billed, the circus people themselves would have done much better. Chas. E. Corey is the Hagenbeck-Wallace general manager.

"The Balloon Horse," the Barnum-Bailey feature at the Madison Square Garden last Spring, was intended as a big attraction for this show during the Chicago engagement, but through some hitch it did not appear. "The Three Demons," an attraction which was to have opened at the New York Hippodrome, could not play the circus here for the same reason it was left out of the Hippodrome show. The act requires too much space indoors.

The Hagenbeck-Wallace musical organization, Merrick's Band of thirty pieces, is one of the best heard in popular selections and was a feature by itself during the performance.

The Bedini Family appeared without Flora Bedini, who married Walter Guice, of the Delno Troupe, and was out of the act. Winnie Sweeney replaced her.

The circus is a good one with excellent numbers, mostly of the vaudeville sort, and an animal exhibition included. Aside from the Tasmanian-Van Diemens, no act is specially featured.

So far this week the attendance at the night show has been quite big, but somewhat lighter in the afternoons.

The entire direction of the circus while here is in the hands of the firemen. The firemen are even acting as ushers and doorkeepers.

MILLER BROS. VS. RINGLINGS.

Nashville, Tenn., Oct. 8.

Miller Bros.' "101 Ranch" and Ringling Bros.' Circus both played here Oct. 2, the Wild West aggregation having rather the better of the divided patronage. Miller Bros. played to capacity at both performances, while two big audiences witnessed the circus. The Millers occupied the Athletic Baseball Park, having an advantage in location over their opposition.

Both shows gave parades, Miller's starting at 10 and the circus an hour later. The Ringling parade took thirty minutes to pass a given point.

CIRCUSES FIGHTING.

Fort Worth, Tex., Oct. 8.

The Sells-Floto showed here Oct. 5; Barnum-Bailey the day following. The Sells circus reduced its prices to 25 and 50 cents, having a fair attendance at both shows.

The cut prices did not seem to affect the patronage for the Barnum-Bailey show which followed in the day after. It did a big business. There was no billing trouble.

Josie Collins, a daughter of the famous Lottie (the "Ta-ra-boom-de-ay" singer) has been engaged for America.

MORE ABOUT WINTER QUARTERS.

The statement of a well informed person this week gives added weight to the belief that the Ringling Brothers do not contemplate disturbing circus traditions by opening at the Garden next season with the Ringling show.

The Barnum-Bailey show closes in Clarkdale, Miss., November 5, and from there goes direct to Bridgeport, while the Ringling outfit closes November 11 in Macon, Miss., proceeding to Baraboo.

"BIG SHOWS" NEW FACES.

Bisbee, Ariz., Oct. 1.

It seems likely that when the Barnum-Bailey show opens at the Garden next season there will be a great many new faces among the artists. Up to date very few of the present features have been re-engaged, and the sailing of John Ringling for Europe Sept. 28 is taken as an indication that there will be few second year contracts forthcoming.

OLDEST CIRCUS MAN DIES.

Minneapolis, Oct. 8.

Last week at the home of his daughter near Anoka, this State, P. A. Older died at the age of 99. He retired from the circus ring in 1881, and lived with his daughter since. Older was the oldest living showman in the country at his death.

Older was the first to take a circus into the West, having brought his own show to this section in the early 40's. In '40 he joined the Mabie show in Wisconsin. At that time performances were given in the evening by the light of candles placed in wooden frames, and hung around the center pole.

Bill posting was unknown then. Whoever went in advance of the show carried tacks and a tackhammer, with printed slips telling of the circus to come. These were tacked up anywhere. The first circus lithographs came into use during 1851.

In those early days the John Robinson Shows gave performances with negroes standing around the ring side holding pine torches. Very often the wind would drive the smoke from the blazing wood into the eyes of the audience.

Older played Minneapolis when it was called "St. Anthony." This was in '57. Later he went East, formed a combination with Yankee Robinson and in '72, where the Palmer House, Chicago, now stands, Older leased and erected what was then called "The Yankee Robinson Zoological Gardens."

Later in the 70's Older joined forces with P. T. Barnum before that great showman had become world famous. A couple of years after this Older started a 26-car show of his own from New Orleans.

Within a short time Older cleared about \$150,000 with this circus, but at Shreveport, La., the show was put in quarantine for yellow fever. For three months the Older outfit remained there under the eyes of the health officials, and when released Older had to go into bankruptcy, the quarantine having wiped out his fortune completely.

Several unsuccessful ventures following spirited Older; he then retired.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Harry Lander, Lincoln Square.
Harry Corson Clark and Co. (New Act).
Lincoln Square.
Prince Kokin, Lincoln Square.
Alice Raymond and Co. (New Act), Lin-
coln Square.
Boganny Troupe, Lincoln Square.
McIntire and Heath, Colonial.
"Birdland," Colonial.
Robledilla, Colonial.
Aurie and Natalie Dagwell, Colonial.
Frank Moulton and Lillian Berri, Ham-
merstein's.
Grace Hazard, American.
Minnie Palmer, American.
Miss Pat Collings, Keeney's, Brooklyn.
Torcat (New Act), Fulton, Brooklyn.
Andy Rice, Hudson, Union Hill.
McDermott and Raymond, Blaney's,
Yonkers.
Shiles, Stuart and Co., Bayonne.
Davey and Everson, Bayonne.
Maurice Freeman and Co., New Bruns-
wick.
Frank Loeffel, Orange.
Miss Georgetta and her "7 Thorough-
breds," Perth Amboy.
Melis and Ormond, Perth Amboy.
Al Haynes (New Act), Perth Amboy.

Valeska Suratt and Billy Gould.
"In Six Scenes."
22 Mins.; Two and Full Stage.
Keeney's.

Valeska Suratt and Billy Gould are seen for the first time since their return from abroad at Keeney's this week with an entirely new offering, a pretentious singing and dancing number. The act takes its title from the number of scenic changes, and the feature is the "Apache dance" which makes the finale. Following the "Three Weeks" dance by Miss Suratt, Mr. Gould fills in a few minutes with patter and a capital novelty song built about the name "Maud." This is printed on a fan, and by opening and closing it the name becomes "Mud" and "Mad" until the owner marries, when the children call her "Ma." The lyrics are very well written and the number is a very interesting one. Meanwhile Miss Suratt changes to a "Directoire" gown of black, slashed up the side and permitting a glimpse of fleshings. An appropriate song goes with this. At its close Gould appears seated on an empty packing case in dejection and sings a song about being broke and dispossessed by his landlord. A newsboy passes, sells him a paper and he learns that his horse won at 100 to 1. Thereupon the singer calls the landlord on the stage and demands, all in the lyrics of the song, to be given possession of his home again while the stage crew set the stage in a parlor scene. There are a few minutes of singing and talk here. An announcer tells the audience all about the "Apache" dance while the couple are changing to a curious red and black velvet costume and they close the turn with the present Parisian dancing craze, a performance which describes in forceful pantomime the jealous fury of

NEW ACTS OF THE WEEK

Fatima Miris.
Lightning Changes.
49 Mins.
Lincoln Square.

If Fatima Miris had compressed her act on Monday afternoon at the Lincoln Square into thirty minutes, she would have been a sensational success. That she did as well when finishing speaks loudly for the quality of the lightning change artistic work. In Italy, from whence Miss Miris came, opening here this week for her first American appearance, the girl thinks nothing of giving a two and one-half hour show. If she wishes America to accept her, however, Miris must secure recognition within thirty-five minutes at every performance. Monday matinee, opening with "The Geisha," the girl dragged it along for thirty-eight minutes, following with two impersonations, and closing with another piece containing two bits of novelty with which she scored solidly. In "The Geisha" Miss Miris assumed eight characters, reappearing in each often, and persistently singing, not one verse of a number with each character, but two or three. This commenced to get on one's nerves. The entire audience became restless, and at one time it seemed as though they would leave in a body, but appreciating the girl was a remarkable artist in her line, the house patiently sat through the first part of the act, a high compliment to their manners. With an almost marvelously flexible voice, Miris sang baritone when in men's clothes, and high soprano in girl's, running the register between while in other costumes, speaking or singing in several languages. Some of her changes are intricate, rapidly made and not the simple kind we are grown accustomed to. A wig here and there is askance, and the false noses hurt her appearance, but they may easily be forgiven. The final change-play, "The King's Highway," is not as complicated as "The Geisha," but it admits of Miss Miris changing costume while running rapidly around a cabinet, an officer pursuing a highwayman, she taking both characters in a "chase." The changes are the same. A mustache, side whiskers and mustache and goatee reappearing and disappearing each time Miris turned around on the stage also caught on. The girl comes within the range of that word "clever." She requires clever handling, and must follow directions of someone who understands American vaudeville, which she does not. By Wednesday Miss Miris had reduced the time of her act to 19 minutes.

Sime.

a thug as he dances with his paramour, whom he suspects of faithlessness. The two dance a slow waltz step with faces close together, and from time to time the man strikes the terrified woman or strangles her without interrupting the dance. The act is full of variety. It scored tremendously.

Rush.

Irene Franklin,
Assisted by Burt Green.
Character Songs.
32 Mins.; Four (Parlor).
Hammerstein's.

"Original and Exclusive Character Songs" is the billing for original and distinctive Irene Franklin. Miss Franklin is presenting practically a new act this season, returning for her first New York appearance in it to Hammerstein's, where she is the hit of the bill this week without a shadow of a doubt. The singer proves two things conclusively by her re-appearance. That her success last season, the first to bring her into the headline limelight, was not accidental or temporary, and that, for singing character songs of comic texture, she stands second to none, with all due respect to any and all American or English comedienne. There may be English singers who are more popular in their native land than Miss Franklin can become, but it is asserted that no Englishwoman has been better liked in her songs in America than Irene Franklin would be in England with "Red Head, Red Head, Gingerbread Head" and "Expression." Could the English understand the lyrics of "The Talkative Waitress" that would be included. The "Red Head" number is new, a unique conception in theme and make-up, Miss Franklin appearing as a rough and ready little red-headed girl who tells the names other children call her. It is a work of art in character study, and Miss Franklin's delivery of the selection could not be improved upon. "Expression" is from last year's repertoire, a part of Miss Franklin's stage entertainment now. "The Talkative Waitress," while not entirely strange to New York, is a fine bit of slangy composition given in a "patter" fashion. In the costume for this, a waitress' dress, the singer travesties the present lace collar craze; also the extravagant coiffures women now wear. "Somebody Ought to Put the Old Man Wise" opened the act, the title explaining the lyric, which was liked. "Grandmother's Lullaby," with a "Umpty and Dumpty" song, also in the list, might be dropped. Neither is strong enough for the others. "Expression" should be the second song, with "Red Head" and "Waitress" further down and closer together. Burt Green filled in the time for Miss Franklin's costume changes very agreeably upon the piano, taking for his serious effort Liszt's "Second Hungarian Rhapsody," the execution of which brought a strong round of applause. The other piano movements were of the lighter nature, Miss Franklin not requiring an extraordinary time for changing, the first being made in 24 seconds. Among the pretty dresses worn by her is a handsome Directoire cloth of silver gown. Irene Franklin won in competition the title of "The Queen of Vaudeville." She writes the words of most of her songs; sings them even better than they are written. The title will remain with her in view of these circumstances for some time yet.

Sime.

"Western Life," the Gus Sohlike Producing Co.'s first effort, opens Oct. 19 at the 125th Street, booked by M. S. Bentham.

Bowdoin's Surprise.
Acrobatic.
15 Mins.; Full Stage (Tank).
Fulton, Brooklyn.

It will take no end of working and fixing to make Bowdoin's Surprise the aquatic sensation the program paints it. The Bowdoin mentioned is the same who put on "Neptune's Daughter" at the New York Hippodrome. The same idea is in both at the Fulton, however, on a much smaller scale. The idea of a tank in a theatre is of course new and novel, and aroused no little interest in itself. There are a number of uses it may be put to and its presence should lead to a number of developments. A trapeze act (two men and a woman) goes through its regular routine. Directly above the tank, on the stage, a clown is fishing. While the performers are working, the clown catches a number of things, from a bottle to a dog. At the conclusion the aerial acrobats drop from the bar into the tank, disappearing for a minute or two, when they are fished out by the clown. The "tank" could be worked much better if the men dropped one at a time as though accidentally, giving the woman a chance for by-play, instead of doing a series of tricks in an unconcerned manner. The clown also needs coaching. There is a chance for comedy which if handled properly should net results. As this is the first week the tank has been in use it did as well as could be expected. One important mistake is the clown dragging the dog from the water. This intimates to the audience what is to come.

Dash.

John C. Rice and Sally Cohen.
"The Kleptomaniacs" (Farce).
18 Mins.; Full Stage.
Colonial.

Novel in setting, plot and situation and with sane, intelligent comedy always foremost, John C. Rice and Sally Cohen's new vehicle makes splendid entertainment. The scene is in a dentist's office, presided over by Miss Cohen, a charming figure in a prim little black gown. Thither comes Mr. Rice in search of relief from a toothache. Previously he has come into possession of the lady dentist's watch in a street crowd, although he does not learn until later that she is the owner. Mr. Rice steps into the dentist's chair and gas is administered preparatory to extracting the troublesome tooth. While he is unconscious the dentist goes through his pockets, suspecting him of having her property. Instead, she takes the patient's own watch and in the efforts of both to return the other's time piece without confession a delightful farcical situation develops, exquisitely handled by both principals. Interest is held by bewildering complications until the last possible instant, when a surprise finish rounds the playlet out with a big laugh. It took half a dozen curtain calls at the Colonial Monday night to express the approval of the audience for this very entertaining bit of playing.

Rush.

Anybody ever hear of Hardona? One of the Columbus (O.) papers has this to say about him: "Hardona is a handcuff and lock manipulator. He has been secured for the amateur minstrel show of the Jungle Imps. It is said he is even greater than Houdini."

Thomas E. Shea and Co. (5).
"The Bells" (Tragic).
28 Mins.; Full Stage.
Colonial.

Whatever may be said in commendation of Mr. Shea's really powerful performance of the part of Mathias, the value of grim tragedy in a modern vaudeville entertainment is open to question. Harrowed emotions are a bit out of the pale, and just that is the aim of "The Bells." Mr. Shea's excellent company gives a very complete presentation of the play, although in building up the contrast between domestic peace and comfort in the Burgomaster's home and the swift descent of justice the early part is stretched out somewhat. Everything, however, is made to lead to the big scene, and there is a consistent economy of dialogue. There is a good deal of preliminary ground to be gotten over, however. The gruesome climax, when the guilty Mathias strangles himself and is discovered by his wife and daughter, leaves a sombre picture in the minds of an audience that persists in spite of the lively numbers which follow. It must be a much more hardened audience than at the Colonial Monday night that could recover from such a jolt to its sensibilities. Gloom reated on the house during intermission, and Barry and Wolford, with their amusing parodies, were badly needed when the show started again.

Rush.

Maude and Sidney Wood.
"Tennis Courtship" (Singing and Dancing).
13 Mins.; One (3); Two (4); Four (Palace, 3); One (3).
Colonial.

"Two More of the Lloyds" informs the Lincoln Square program, describing Maude and Sidney Wood in a song and dance turn called "Tennis Courtship." Peculiar as it is, were the portion of the act from which the title is derived eliminated altogether, the young couple would be better off. Opening in "one," they return to that position at the close, where the most applause is earned through neat dancing. Earlier they occupy "two" and "four," the latter in a sort of hypnotic dance with a "Soul Kiss" finish, quite pretty. In "two" there is a tennis net stretched, and a song is sung about "Tennis" and "Love," a play of words being made on the terms of the game. Could the young people play tennis, or procure an extravagant setting, it might do. At present the only use the idea could be put to is the possible employment of it for a "girl act." In singing, Miss Maude's voice is of the Lloyd family, recognizable through the light high pitch. She is of very good appearance, resembling her sister Rosie mostly. The boy has too much rouge in his make-up, but presents a kiddish presence. One change of costume is made by each, Maude's first dress having a bodice covering, giving her the appearance of a nurse or maid. It is probably necessary for the following change. Maude and Sidney Wood are a nice little act, better than they have been reported, but will not make any noise. The more quickly they can finish their songs and dances, only one of the selections being pretty, the better they will go.

Sime.

Alba.
Heavyweight Juggler.
15 Mins.; Full Stage.
Fifth Avenue.

Alba is programmed as "A Sensational, Acrobatic Novelty." The act is not sensational; it is not acrobatic, and it is not a novelty. It is an act that may be placed in the same category with that of Cora Livingston's. In a house where there is a strong female clientele it will never be popular, regardless of the feats performed. The work consists entirely of heavyweight juggling. The routine shown by Paul Conchas is followed rather closely, the weights and other apparatus being, of course, made lighter accordingly. Even the fact that Alba is a woman will not offset the heavier weights and the excellent showmanship displayed in the various other offerings. The catching of cannon balls is used at the finish, two only being caught between the shoulders as they leave the runway, while the others are caught in the hands. There is an utter lack of showmanship in presenting the act which makes all the feats appear commonplace. Alba's appearance is also a handicap. She is a small woman, not at all bad looking, but there is nothing magnetic in her manner or actions. The act won't do for the metropolitan time.

Dash.

Claire Romaine.
"London's Pet Boy."
24 Mins.; One.
Colonial.

Claire Romaine is making her American reappearance at the Colonial this week with three new songs and one of her former, with rather a heavy bow. The opens with a humorous ditty anent the "Salome" ex-fad, following with "When a Fellow's in Love." A change of costume from a natty brown suit to that of a roughly dressed youngster brought out "I Aven't Told Me Mother Up to Now," and a pretty melody went with the final song, "Make Yourself At Home," an "appliance" number that gave the comedienne a first-rate close. Miss Romaine is the same attractive figure in male attire.

Rush.

Wynne and Lewis.
Songs and Talk.
14 Mins.; One.
5th Avenue.

The sign boards in front of the Fifth Avenue this week read "Wynne and Lewis." The program, however, is not so particular. It drops the final "e," making it plain "Wynn and Lewis," as it was before Ed Wynn left the act. The pair really might have left Wynn his name, for they have left him little else. The present Wynne, who is as short and stout as the former is long and lean, has evidently made a close study of his predecessor. Not a move or a line has escaped him. The many-shaped hat also has been reproduced, although its behavior is not funny in the hands of the present manipulator. Wynne is not the natural, unctuous comedian that Wynn was. Comparisons are proverbially odious; still it is the only way since the same routine is closely followed throughout. The present act should prove satisfactory where the former one is not remembered.

Dash.

Edna Wallace Hopper.
Singer.
15 Mins.; Two.
Keeney's.

Miss Hopper offers the simplest sort of a light singing act, with no novelty and very little to command attention. She sings three songs without change of costume. It is scarcely accurate to say she sings. Rather she recites her numbers, the musical quality of her voice being slight. She is accompanied on the piano by a man assistant, who seems to be ill at ease in his evening clothes and required frequent coaching on the stage. One of her songs, "What's the Good of All These Things Without a Girl Inside," has been made familiar by Melville Ellis, but the other two seemed to be new. "I Can't Get Along Without You" was the best of the trio. At its Brooklyn showing the number made a very mild impression.

Rush.

Emilia Frassinetti.
Violiniste.
7 Mins.; One.
Lincoln Square.

Monday afternoon Emilia Frassinetti, a sister of Fatima Miris, made her American debut on the same bill with her. Miss Frassinetti plays the violin only, light classical numbers, and she is a skillful performer, with rather a brilliant touch. The stage was prettily lighted in blue which harmonized at the opening with a back drop in "two" and her handsome gown. The violiniste can appear in "one" as well, which she did for the closing, with the same blue light upon her. Three selections were rendered. Sufficient applause was returned for the Italian girl to have played once more, but excellent judgment was displayed in the restraint. Appearing "No. 2" and remaining but seven minutes, Miss Frassinetti left a most agreeable impression upon her departure.

Sime.

Artois Brothers.
Comedy Bars.
14 Mins.; Full Stage.
Colonial.

No more laughable clown has been seen than the comedian of the Artois Brothers, who are making a return appearance on this side. His nonsense takes the most unexpected forms. One bit of comedy in which he expressed in ridiculous pantomime his desire to strike the other but feared to hurt his hand was a gem, and the by-play in acknowledging applause had the house in roars. Both men are capital gymnasts, and their straight work was greeted with applause during the whole act. For quiet comedy the pair easily lead in their class.

Rush.

OUT OF TOWN

Prof. T. Rendessay's
"Gypsy Camp Serenaders" (7).
Full Stage; 20 Mins.
Majestic, Johnstown, Pa.

This is a straight musical act. Seven men are picturesquely dressed in Hungarian costume, white uniforms, with red trimmings and high boots. The instruments are all string. The music is pleasing and full of feeling, but the men lack stage presence. Some violin solos might improve the act.

Jesticam.

Stafford and Stone,
Singing and Whistling.
18 Mins.; Full Stage.
Keith's, Philadelphia.

The specialty is called "A Hunter's Game." The pair have been abroad for a long time. They have been warmly received here. A pretty stage picture opens, a wood scene with a splendidly trained setter in the act of "standing" a covey of quail being shown and it catches the eye at once. The hunter (Frank Stafford) appears, fires a couple of shots and the dog retrieves three birds. While the dog is doing this the man whistles and follows with imitations of various kinds of birds, the whistling and imitations being cleverly done, those of the birds particularly so. A parasol on a bench tells that there is a female near (Marie Stone). Some love making follows, the man whistling his wooing. This follows the "Night-ingle's Courtship" idea familiar in vaudeville, the whistling by only one the only difference. The girl finally breaks into song in fair voice and a duet brings the act to a suitable finish. It is a highly amusing sketch and as a novelty it should fit in strongly. It held up its end satisfactorily in an unusually attractive bill this week.

George M. Young.

Favor, Sinclair and Co. (3).
"Hogan's Flat" (Comedy).
23 Mins.; Three (Exterior; Special Set).
Orpheum, New Orleans.

The exterior of an apartment house is shown. On the third floor live Montague Hogan (Mr. Favor) and Paul Flattery (J. K. Newman). Neath them are Cordelia Malone (Miss Sinclair) and a niece, Dora Wilkins (Bessie Hazleton). Hogan owns the flat and is wealthy. He is "strong" for Mrs. Malone. During most of the allotted time, he is leaning from his window, and in a "wild and woolly" manner, declaring his love. He is interrupted at various times by Mr. Flattery. Becoming deeply vexed he calls in a policeman (Herbert Stanley), but the guardian of the peace helps him not. The sketch is interspersed with musical numbers of yester-year. Possibly elsewhere Favor, Sinclair and Co. in "Hogan's Flat" have been appreciated.

O. M. Samuel.

La Salle Singing Four.
High Street Theatre, Columbus, O.

Because of a connection with a melodramatic production the La Salle Singing Four appear as cowboys, not in harmony with the selections used. Emerson at times resorts to small mannerisms, which should be dropped at once. The solo of Mr. Baltz, "Glad I'm Married Now," won lots of plaudits. Alexander sang "Somebody Loves You, Dear" in a clear voice. Emerson had a couple of parodies and did a monologue that went big. For a finale there is an excellent medley. George Alexander, the first tenor, was for some years connected with "The Prince of Pilsen," and his work shows he has given serious consideration to the necessities of a quartet. Edmond Baltz, James E. Emerson and D'Arcy Campbell, the other members, have had a couple of years of minstrel experience. Campbell, the bass singer, easily reaches low "C." With proper handling this act looks good.

H. Hess.

(Continued on page 20.)

TROCADERO BURLESQUERS.

Except that the organization is short in dancing and singing women, the Trocadero Burlesquers this year have a burlesque entertainment of the first class. "Sweeny's Finish," the first part, contains a quantity of laughable comedy "bits" with the numbers brightly handled and well dressed. But the absence of singers throws a heavy burden on Minnie Burke, who had three songs in each of the pieces as well as playing a part in an olio sketch.

Frank Finney is the principal comedian. He is usually funny, but there is a little too much of him in the show. During the burlesque, which lasts about an hour, he is on the stage continuously, except for a ten-minute interval. He does remarkably well under the circumstances, making the part of an Irishman consistently funny. The burlesque is probably a rehash of "A Chinese Honeymoon" and "The Mikado," excellently keyed to the burlesque appreciation.

One of the best scenes is that between Finney and Frank Ross, when the pair try to drink from bottles which they are unable to get to their lips because of the wooden stocks about their necks. This was good for several minutes of solid laughter. Ross plays a "Dutchman" in the first part and a Hebrew in the burlesque, doing very well with both. The other men in the cast appear and disappear without affecting the show one way or the other.

Anna Hill and Lillie Waters attract only casual attention in the first part, where they have polite roles, although Miss Hill made a satisfactory figure in tights for a military number during the burlesque. This was rather poorly dressed, but the drilling of the fourteen choristers was smoothly executed. Of the other numbers, "Caroline," although rather out of date, was neatly costumed and well sung by Miss Burke, while "Take Me Out to the Ball Game," with the chorus in regulation diamond uniform, caught the house immediately. Tilly Cohen had a soubrette role in the first part but did not make a great deal out of it, contenting herself with looking well. In the burlesque she was utterly smothered under a grotesque comedy part. Miss Cohen had several numbers.

The first part shows an innovation in its finale, closing with a good laughing bit. Finney and Ross are cast as opposing candidates and the finish of the piece finds them on opposite sides of the stage engaged in a speechmaking contest with "seconds," "rubbers" and the timekeepers in attendance in a burlesque on a prize fight. The situation is capably worked with the crowd on the stage whooping things up in regular election night enthusiasm. A patriotic number followed immediately upon this scene, coming in appropriately.

Beside his activity in the pieces, Finney is the feature of the olio with a semi-dramatic sketch, "A 50 to 1 Shot." The vaudeville interpolation is rather light, coming with an illustrated song by Tillie Cohen. Elliot, Belair and Elliot have a very entertaining acrobatic and knockabout turn with a splendid routine of hand-to-hand work and effective clowning. Frank Ross, with songs and parodies, went very well. *Rush.*

Minnie Palmer in "My Sweetheart" reappears in New York next week at the American.

IDEALS.

A nickel's worth of economy has cost the "Ideals" a dollar's worth of merit in this year's offering. The two pieces contain first rate ideas for comedy and the cast is a good one, but the principals, with one exception, and the chorus are so wretchedly dressed the whole show has an air of shabbiness.

As it stands, the performance is carried by Georgia Cunningham, the soubrette, and F. Bond Burke, the principal comedian. At the Empire, Brooklyn, last week Miss Cunningham suffered severely from a cold, and her singing was rather painful, but her clean work and attractive presence went a long way to redeem a performance that was lamentably lacking in entertainment. Among the women Miss Cunningham worked alone. Rose Wandt appeared from time to time to speak certain lines, but she wore a gown that had probably seen service before, and her presence was not entirely enlivening. Also, she wore this same costume during the entire first part. Miss Cunningham was the only member of the company who appeared to have paid any attention at all to costuming. She had three or four changes in the first part, appearing extremely well in all of them, particularly a knee-length frock of blue. Aside from her clothes she made herself most attractive by her quiet, effective handling of a rather ordinary soubrette role.

Mr. Burke played the Irishman very well, keeping well within bounds and getting over his humorous points without resort to roughness or suggestive business. Indeed, the whole show is exceptionally free from slapstick and knockabout, and the matter of dressing is almost the only thing that can be urged against it as a burlesque entertainment. That is an important point, however, and one that is quite likely to turn the scales against it.

The first part is called "A Dream of the Devil." It is based upon a slight comedy story which tells how the devil, going on a vacation, leaves his domains in care of Tim Hogan (F. Bond Burke). The latter takes toll of all arrivals and exacts a license of all female inmates who become his wives. The groundwork of a good comedy structure is there, but it is rather poorly developed. One bit that could be well eliminated is the melodramatic pantomime involving Jim Lewis, Rose Wandt and Ed Johnson. If one starts out to give a light comedy entertainment, why not be consistent? This unsavory bit is out of order in a show which aims only to amuse, and it leaves a nasty taste. Of the numbers "It Looks Like a Big Show To-night" was one of the best. In it the choristers wore the only new costume of the show, and Burke led it well. "Won't You Take a Walk With Me?" brought forward a quartet of "sheath gown" girls that had as little idea of chorus work as could well be imagined, and "Yankee Boys in Blue," with the chorus costumed inappropriately in brilliant red tights, made a rather flat finale to the first part.

The opening chorus of the burlesque went well, and Miss Cunningham managed to arouse some little interest in a number called "I Could Learn to Love a Little Girl Like You."

Jerome Casper did fairly well with a
(Continued on page 20.)

AMERICAN.

A great big show and a good show of nine acts was made heavy at the American last Monday through the injudicious length of time some of the numbers on the bill occupied the stage.

Nothing else marred the opening of the American Theatre with vaudeville under the management of William Morris, Inc. The house has been painted, redecorated, the newness extending to the stage, where the floor has been relaid, a modern switchboard installed, and sets of scenery provided.

The American, with its green shading, is bright and cheerful in appearance. That with the attendance, nearly capacity, at the evening show, conducted to an excellent performance from the program listing. The bill holds a number of "names," and the kind of laughing comedy one wants was assured before the rise of the curtain, but the continual dragging out of acts told on the audience.

Provided, the management caused no cuts in the numbers after the Monday shows, it must have been obliged to ring up at 8 to gain time. If this were done Smirl and Kessner, who open the show, suffered, for the American is not an "early" house. The "Watermelon Girls" would also suffer, and seriously, since, in the "No. 2" place on Monday night, they were an equal hit with anything on the bill.

The applause at the ending of the McMahon's "Watermelon Girls" forced the girls to walk across the stage in acknowledgment. It would not quiet down until they had done so.

The Four Mortons are the same admirable quartet of entertainers. They have nearly a new act. The setting for the full stage is the enclosure of a fortress, Clara in soldier uniform, Paul, a military officer, Sam, a "Highlander," funnily costumed, and Mrs. Morton dressed as herself.

The opening is the monologue of Sam's delivered to Kitty about the banquet, with plenty of fresh laughable material, preceded by a catchy opening song (new).

Following the "banquet" talk of Morton's Julian Rose passed swimmingly with his "Levin'sky Wedding" remarks, somewhat similar in theme. Although a late hour, Rose held the house, having his latest novelty song "I Wonder Where He Gets His Ideas" to close with.

"Just Like A Woman," the comedy skit of Charles J. Ross and Mabel Fenton, closing the first half, sent smiles about liberally. Both are finished players.

Felix and Caire certainly went big. Felix has been about the only impersonator to survive with Geo. M. Cohan. He would do as well without this imitation. Miss Caire has a big part of the act now with her Bessie McCoy.

Mrs. Bob Fitzsimmons (Julia Gifford) has a delightful voice. She sang three songs with "Coming Thro' the Rye." It was too much. The house knew by the ending of the second selection, even though it was not discovered in the first, that Mrs. Fitzsimmons' voice is cause for comment. The sketch "A Man's a Man for a That" tells the story of a society girl mistaking Fitzsimmons, the pugilist, for Fitzsimmons, a clubman. During the unfolding there is talkiness galore. Mr. Fitzsimmons does very well on the stage. The Fitzsimmonses were shifted from

HAMMERSTEIN'S.

There is nothing noteworthy about the Hammerstein bill this week excepting Irene Franklin (New Acts), who had a walkaway with it.

The program is weighted by "legitimates," Virginia Harned and Leo Ditrichstein, both in sketches. Mr. Ditrichstein's piece, "Button, Button, Who's Got the Button?" is a humorous farce, but not of a humor commensurate with Ditrichstein's standing on the other side of the theatrical fence, and which opened up the vaudeville gates for him.

As for Miss Harned's "Idol of the Mour," Miss Harned wore upon her entrance an ermine cloak, worth say, \$3,000. Say \$4,000, a thousand or more in print isn't expensive, but it is the most interesting part of the sketch, and considering the balminess of the weather on Tuesday evening, the most amusing.

Only the intermission separated the two sketches, an event upon one bill. Perhaps the "names" drew the big house at Hammerstein's Tuesday night, although an equally crowded condition has been evident often in the past.

The show has no speed to it, and all of the real comedy arrived in the second half. Mathews and Ashley made a large contribution with their latest act, "The Hold Up," in "one." They follow the general outline of the previous act in the make-up of the offering, and have an excellent singing number in "No, That's All," sung straight by Bobby Matthews to be immediately parodied by Herbert Ashley. There are other songs handled similarly, all gaining laughs as well as the opening talk, the latter containing too much of "crooks'" vernacular.

A "posing strong act" lets out Bobby Pandour and Brother. The development exhibition as the finale is ill advised, following the feature trick of the number, not sensational, but new. The two men seem more desirous of attesting they are not muscle-bound than to work out striking formations, the acrobatics of the act being almost entirely hand-balancing. The dressing approaches a "Salome's" costume. Darker colors would be preferable.

The imitator on the bill this week is Belle Blanche, with the same old "dream-court scene" introduction, Miss Blanche sending her "s's" into visions of spiral staircases. If it is not affectation, it's a near relative. Jack Norworth, Bessie McCoy and Eddie Leonard are new, the McCoy being the nearest to the life through the costume worn, while Eva Tanguay gained the most applause for Miss Blanche. Since impersonators are causing large hits with music masters we have never seen, why not the imitators of stage celebrities take those of the past decades?

With the injunction of managers to seek new material, it would seem that Hyams and McIntyre are almost due. They have placed a new song, "Take Your Hands Away," in the act. It didn't bring anything. Lyons and Parks are making their monthly appearance again, and Marselles, a contortionist, earned the very nice reception he received as the opening act. *Sime.*

their program place (two) to opening the second part.

Barnold's Dogs were the customary laughing hit, having the disadvantage of closing the show around midnight.

Sime.

COLONIAL.

It is not very often that a vaudeville bill runs more consistently than this week's at the Colonial. The opening was the only spot where there could have been any improvement. The Czars Life Guards made a poor beginning, and there was a gap filled by an overture between them and Foster and Foster, both turns using the full stage with a change of setting. From there on to the finish, however, every number was received with exceptional enthusiasm, and the entertainment was most satisfactory.

Thomas E. Shea and Company (New Acts) interrupted the light comedy vein of the show, appearing just before intermission. After the interval Barry and Wolford brought the audience back in the vaudeville humor, and the second half went through without a hitch.

The Czars Life Guards are an indifferently skillful troupe of drillers. Any American stage manager could duplicate it with the average bunch of choristers in a week or two. The dressing is far from attractive, and the one point that gave it a semblance of action was the dancing of the lonely man in the act.

Foster and Foster seem to have cut down their musical sketch. They do not make much of an attempt at comedy except as it comes in incidentally during their piano playing and singing, and in the finish in "one." The latter part was stretched out somewhat, but works up to a capital finale.

The Artois Brothers, comedy bar, and Claire Romaine (both New Acts) followed in the order named.

Barry and Wolford have half a dozen up-to-the-minute parodies that landed them safely on the sunny side of popularity. One on the baseball situation, sung on Monday night, must have been written Sunday. A first-rate version of "Taffy" with a topical campaign allusion went well, and the "conversation" number, a medley employing the names of two-score popular songs, was handled with a great deal more neatness than usually occurs in an arrangement of this sort. The couple took half a dozen bows, sang an encore and then made a little curtain speech.

John C. Rice and Sally Cohen are in "The Kleptomaniacs," a new sketch for them. Also under New Acts.

Laddie Cliff has an almost entirely new act, new in material, that is, with his amusing style unchanged. He opens with a song called "Put a Little Powder On It," and in place of the old character song sings "The Difference 'Twixt the Coster and the Swell," the latter having a first-rate "applause" finish, in addition to which the youngster does a bit of monologue after his dance, made up of some rather stale material. This part was much too grown-up for Laddie. He's such a delightful "kiddie" it seems a real pity that he aims for the adult class prematurely.

De Dio closed with her spectacular dances. The submarine setting is the catchiest of the "terpsichore's dreams," although the ceaseless change of elaborate effect suffices to keep interest alive, despite the interruptions when a white sheet is lowered to fill in intervals for stage setting with colored lantern slides.

Rush.

LINCOLN SQUARE.

In the face of the general theatrical depression complained of for the past two weeks, the Lincoln Square has been fortunate in holding up its attendance figures. The new vaudeville house has been making a very excellent showing in the orchestra since opening, a slow but gradual improvement being noted.

At the Monday matinee a moderately filled auditorium greeted another first class and high grade vaudeville show, with plenty of variety through "newness," a big item here lately, headed by Fatima Miris (New Acts). After Tuesday the Miris act was placed down next to closing, McMahon and Chappelle's "Sunflower Girls" (New Acts) being changed to occupy its former position, just before intermission. There is a question whether Miss Miris would not have gone better in the earlier position, although no harm accrued to the show as a whole.

Another feature on the program was the return appearance of Clarice Vance after her English visit. Miss Vance in a plain but handsome salmon colored gown sang "When You're In Right" (new), "Love Me Like I Liked To Be Loved," "Big Night To-night," "Right Church, but Wrong Pew" and had to respond with "Maria."

To know there are but two verses to a song and to hear but those two is a distinct relief with lyrics nowadays running to story book dimensions and Miss Vance went through her act in a business-like fashion. "Love Me," "Wrong Church" and "Big Night" do not seem just fitted to this most admirable of "coon" delineators in melody, but Miss Vance's handling of her numbers placed her "in right" from the start. She never lost her hold.

Maude and Sidney Wood, who opened, and Emilia Frassenesi, "No. 2," are both under New Acts. Caryl Wilbur and Co. in "61 Prospect Street," really a new sketch over here, gave the house some quiet legitimate comedy in the farcical and did very well. Mr. Wilbur is playing the difficult dual role most acceptably, and Zoe Gifflian, his support, is a pretty girl, taking good care of her light role.

Opening the second half with comedy and acrobatics, Caron and Hebert found a ready and appreciative audience.

The utter foolishness of James J. Morton's remarks and recitations received its usual laughing recognition, Morton having one new pointless story, a laugh-getter, with the others. Perhaps Mr. Morton is thankful the "baseball season" is over. Everyone else is who has heard how common the "baseball" song he sings has grown.

The show closes with "The Original Yamamoto, assisted by Miss Koyoshi," the full billing, and funny since the girl is about the entire act. The man balancing at the finish is the least, although it secures the most. The final trick is a "perch" with the "Risley" understander balancing a breakaway ladder, very common with "Jap acts," most doing the perch with the pole on the shoulder.

The opening is contortions on blocks, made very much of, although a boy in the Okabe Troupe does it incidentally, also using but one set of blocks on either side.

The act is a very big hit, and the credit goes to the young attractive girl who is the cause

Time.

FIFTH AVENUE.

Just at this time, when opposition vaudeville is looming up, and when every vaudeville house in the Metropolis is putting on its best bib and tucker to induce patronage, the 5th Avenue this week comes forward with the poorest bill the house has seen since vaudeville was re-installed. It isn't the fault of the acts, it's the combination of them that's wrong. Whoever put the show together was evidently indifferent as to whether anyone came into the house after the first day or not.

Monday evening the attendance was very good and the audience showed a tendency to be amused, but when handed Edna May Spooner's "She Devil," followed by the Olivatti Troubadours, the house literally threw up its hands. It was no wonder that many at this point left the theatre. The exodus continued throughout the remainder of the program, making it doubly hard in the second half. Those who had the patience to remain for the pictures voted "The Base Ball Fan," a long interesting film showing several very good views of a game at the Polo Grounds, the hit of the evening.

"At the Country Club" is the week's attraction and it drops a long way short of being strong enough to warrant the position. George Spink, in large letters, is still the name used on the program as "Chairman of the House Committee," although he is not the one who played the role last week under the same name. It doesn't matter, however; one is as good as the other. The present "Spink" gives just as good an imitation of a ribbon-counter clerk as the former did, although he hasn't mastered the art of making eyes to the same finished degree. A white suit is something that every man can't carry, even though it be nicely tailored. The present Mr. Spink is one who can't. Besides his is not nicely tailored. It must be discouraging to the milliner who is so widely advertised in the offering to see the "Hat" number do a flop twice a day. The chatter song at the finish just pulled the act out, as it did at the Alhambra last week. If that number ever takes a fall, the act is through.

Gus Edwards' "Kountry Kids" in gingham and overalls were in direct contrast to the silks and frocks of the "Country Club" members. Aside from the costuming there is no contrast. It falls just about as short of the mark as does the more pretentious offering. There have been a few changes in the personnel of the "Kids." Willie Solar is featured and works hard to make the number go. Fred Hackett does an exceptional eccentric dance. The boy has the making of a great dancer.

"The Olivatti Troubadours" sounds like a troupe. There are only two, both men. One plays the violin and wears long hair while the other accompanies him on the guitar. Several selections were played that every violinist who breaks into vaudeville deems necessary.

Miss Spooner played for some time at the house last season in Stock. Her re-appearance undoubtedly proved a drawing card.

The Byrne Bros. closed the show, while McNish and Penfold were on in an early position. Alba and Wynne and Lewis are under New Acts.

Dash.

KEENEY'S.

The Keeney show is a bit off this week, as compared to the bills that have been offered at the Fulton street house since the advent of independent vaudeville just up the street at the new Morris theatre. Dan Maley in the early part, Edna Wallace Hopper toward the middle of the evening and the Elton-Polo-Aldo Troupe closing the show, each in turn gave the bill a setback.

Maley is billed as the "clever Italian impersonator" and by way of making good on the adjective of the caption, he goes and recites one of those pathetic verses resembling "Rosie" only infinitely worse and much longer. Will someone please explain why it is that an impersonator of the Italian type invariably conceives a passion to inflict a recitation of this sort? Delineators of no other nationality have the same obsession. Why, then, the Italian? Maley sings three songs all in the same character. When he isn't trying to move his audience to tears with his recitation, he is trying very, very hard to move them to laughter, by the crudest sort of rough clowning. One of his troubles is that his efforts are too strained and stagey.

Miss Hopper does a straight singing act, a sort of pianologue, with the duty of accompanist delegated to an assistant. The turn is very badly put together and the Keeney audience on Tuesday and Wednesday night evinced almost no enthusiasm, a circumstance that is a very rare one on Fulton street.

The fault of the Elton-Polo-Aldo quartet lies largely in their use of a comedian who has not the slightest conception of a clown part. This member of the casting act wears men's clothes, but from appearances and voice might be a girl. The comedy is very amateurish and far from funny. The straight flyer has a double into a catch that is very nicely executed, but the finish is tame. A feature trick should be introduced instead of the straight drop from a standing position on the cradle into a catch.

Harry Tighe gave the proceedings a much needed boost with his comedy sketch "Books," a sort of rehash of the "Colleagues," and Valeska Suratt and Billy Gould (New Acts) helped the good work along. Anderson and Goines try too hard to be polite comedians. The comedian has a store of native humor and more than a little ability as an eccentric dancer, but neither shines as a light comedian. Instead of holding to the natural negro comedy they give themselves over to long discourses, exchange of very tiresome dialogue and gagging when the time could be so much better employed in singing and dancing, particularly the capital stepping of Anderson. Also they use a polite ballad at the finish that could be profitably replaced with a coon song. There was enough straight matter in the act without this.

The Morton-Jewell Troupe of club jugglers opened the show with their interesting routine. The features are an exchange with two men juggling four clubs, and a shower of 19 clubs by the five members (one of them a young girl who handled only three) which made the finish. The Jewells did extremely well, despite their position. The others were Harry First and Company in "The Marriage Fee."

Rush.

THE FULTON.

In the new Fulton Theatre, Brooklyn, William Morris has secured a sure cure for the "We-were-a-riot" pest. If anyone starts to hand you how they wore out the wires running the curtains up and down, get them a week at the Fulton. It doesn't seem to matter how much an act pleases or how heartily they laugh, they simply refuse to applaud at the finish. While this may not be entirely satisfactory to the artists, it is a good thing in its way. It isn't hard to tell when the house is pleased and there is none of the "sit-back-and-dare-you-to-make-me-laugh spirit" about it. It is a relief to be rid of the never-satisfied applaud "Bug," almost as great a nuisance as the gum chewing Betseys who mistake the theatre for a restaurant.

Tuesday evening the pretty new Fulton was filled to the limit. It is hard to figure how this house can "fall down." A few weeks of good vaudeville will establish it. Then all it will require is the proper entertainment to make it a surety.

"Salome" Dance is given the honor position on this week's program, doubtful good judgment. The dance always has a deadening effect. Besides the craze has died out. A better feature could have been employed. If not a better one, at any rate a safer one.

The program doesn't give the name of the "Salome." As a dancer the woman is not a world beater, but she has appearance and wears little enough clothes to live up to the reputation the number has gained. Her heaviness of figure accentuates the shortage of clothes. The exposure is startlingly frank. "Salome" is a dangerous experiment for any reputable vaudeville house.

Daisy Wood Lloyd, the "Wood" and "Lloyd," are transposed this week, scored the hit of the evening. She sang six songs Tuesday night, just one too many. Not that the audience did not demand the sixth, but it was the song, which would have been much better left unsung. It has a lyric typical of the English singers, with its seemingly necessary "blue" line. The audience had literally taken the sweet demure looking little singer with her quaint girlish ways to their arms and it was sort of a shock to hear her "pull" a song with no merit and a blue lyric. Not this sort of song for winsome Daisy.

Alex Carr and Company caught laughs all along the line in "The End of the World." The applause at the finish, as with the others on the program, was very light. The Marco Twins were treated the same. Their knockabouts and the burlesque "Salome" dance were a scream, but hardly enough applause came forth to warrant a bow.

Barry Lupino is certainly the "Bouncing Kid." He is a dancer of the Chris Richards brand, being more of a pirouetter than Richards; however, Lupino has an extremely funny entrance and his specialty is chuck full of animation.

The Three Keltons presented a neat musical offering. Gladys Kelton is featured. She is a fetching little performer. Mrs. Kelton should do away with the head ornament and dress her hair more becomingly. Maude Macy Hall and Co. were successful in "The Magpie and the Jay," and Donat Bedini gave the bill a corking send off. Bowdoin's Surprise (New Acts). *Dash.*

THE BOY CRITIC BACK ON THE JOB.

"Skigle" Goes to the Colonial.
John C. Rice Gives a Good
Imitation of a Toothache
and Claire Romaine is
Getting Fat.



SKIGLE.

"Skigle" is nearly ten years of age. He has been visiting vaudeville theatres for over a majority of them. His reviews are written by himself, and no corrections or alterations are made excepting in the spelling. They are printed only as a means of presenting the juvenile idea.

I am going back to the job once a week only though. And I get my fifty cents every show I have to write, whether it is printed or not, and if I don't get it I will go on *The Clipper*.

The Colonial was all right this afternoon (Monday, Oct. 5). The *Casareo* Life Guards are good every little while and not so bad either, and the only good thing in it is the man and he can dance like Pat Rooney.

Foster and Foster I have seen about a hundred times, and the man that plays the piano is all right and so is the fellow who is with him. Claire Romaine is getting fat and she is good, but not so very good. She is also good in her old song, "I Told Mother Up to Now" (I Haven't Told My Mother Up to Now), and she got a bunch of flowers.

Thomas E. Shea is very rotten. He may not be nice for children and he may be good for grown up people. It's enough to frighten you out of your wits ("The Belle").

Barry and Wolford were the hit. They sing all right, but they think they are funny too much. John C. Rice and Sally Cohen are very funny in their sketch ("The Kleptomaniacs"). Sally is funny and so is John. John gives a good imitation of a toothache.

Laddie Cliff is fine and he is a very good dancer and is funny. He puts too much powder on his face. Mlle. De Dio is good but when she does the fire dance she makes dust and nearly chokes you, but she is very good.

A REALISTIC "DRUNK."

Max Bernald threatens to quit his job with Jules Von Tilzer. Jules is playing with a comedy act at the Bijou, Bayonne, N. J., this week. He employed Bernald to sit in the audience and by impersonating a "drunk" help to work up the song "Don't Take Me Home."

Monday night the local police sent a "green" house officer who was young, husky and ambitious. Bernald made his "drunk" a bit too realistic and the policeman threw him into the street to the serious damage of his clothes and temper.

PARIS NOTES

By E. G. KENDREW.

Paris, Sept. 30.

The "Aero Women" at the Olympia are being largely advertised.

Leroy, Talma and Basco, the magicians, are appearing at the Alhambra, Rouen (France).

The Theatre du Manège, Verviers (Belgium), entirely redecored, will reopen with vaudeville on Oct. 3.

At the Casino de Paris the variety numbers comprise the Cliftons, Labal, Monetti, Karls, Foot Gers and the Loretos. The operette "L'Amour Brule" still occupies an important spot.

The Kursaal, Lucerne (Switzerland), has reopened after extensive alterations under the management of M. Tapie. Mme. Hanoka and her Japanese troupe of players, from the London Hippodrome, are on the bills.

The real home of dancing of the good old-fashioned style, with spasms of the new, is the Bal Tabarin, where as an intermède they have the Collins troupe of eight English girls, who are billed as the "Belles Americaines."

Miss May Blossom, a pretty little English dancer, who commenced a Parisian career at the Cigale, up Montmartre way, will be found in the cast of the new revue due at the Cluny Theatre (in the Latin quarter) which is due early in October.

The Olympia, at Rome, the popular concert hall of the Italian capital, opened last week, the Arena Nazionale, the corresponding summer resort, closing until next May. Pasquariello, the Roman star, tops the bill, followed by several other good vaudeville turns.

Marguerite Nerval, who played some time ago at the Parisiana, has been engaged for the role of the commère in the revue at the Paris Scala this season, which will be by Rip and Arnould, and entitled "Occupe toi d'Emilie," a parody on the successful piece by Faydeau at the Nouveautés.

Mistinguette, who danced as the *Mome* in the "Apache" dance at the Moulin Rouge, when it was first presented, has since left this hall, but the act is still admirably portrayed by a substitute who plays this role of the "Black Diamond" in the jewel ballet of the revue. It has become one of the most interesting features of the show.

According to reports current in Paris, the following salaries were paid at the Folies Bergère for the engagements during the month of September: The Harmony Four, \$2,900; the MacBanns, \$1,930; the Boller Troupe, \$1,545; the Athletas Sisters, \$1,350; Mayol, the French singer, \$2,315. The new program for October will include the American sketch "The New Coachman," now entitled *L'Homme a l'echelle* because of the important role with a ladder.

Among the turns at the Etoile Palace this week are the Three Bertha, comedy wire; two Mohamed Labas, Arab tumblers; the Dunlops, cyclists; Da Cunha troupe, Portuguese gymnasts; Henris, equilibristas; Wallaston Co. of "club jugglers on the horse race" (whatever that may mean); Dunn and Reano, rings. This popular hall, and the Alhambra, of course, are the only two in Paris at present entirely devoted to vaudeville numbers.

For the Revue due at the Apollo in a few weeks Pilar Montero, the first Portuguese dancer to appear on a variety stage, has been booked by Debasta & Rosenberg. She is already well known, however, by her transformation dances in London and other European capitals, and she was at the Casino de Paris some four years ago. The Portuguese manner of dancing is, contrary to the American, Spanish and French, very slow and dreamy, so the exponents, less numerous, probably last longer also.

The new production, by Paul Ardot and Briquet, is due at the Moulin Rouge next month at the latest. Mr. Crumont, the manager of this famous resort, now one of our best music halls (it is an English company), is now busy engaging special turns to appear in the revue. Meanwhile the present show is going well, in spite of the fact that some well known people are no longer in the program. Fred Wright is, however, still playing his role, and the dance of the "Black Diamonds" (an amorous couple from the low haunts of Paris) is encored nightly. Another new turn introduced is that of Sahary-Djeli, the Nautch girl, who in a series of Indian dances gives an interesting exhibition of "poetry" by the arms—as a friend at first described Maud Allen's terpsichorean effects.

GOING AHEAD IN TORONTO.

Toronto, Oct. 8.

The new theatre on Yonge Street will be completed by Christmas, it is said. The policy will be vaudeville, and the promoters have already written to William Morris in New York about booking it, according to report. Shea's in this city is supplied with United acts.

"POLITICAL CIRCUIT" OPENS.

The "Taft-Bryan Circuit" is a little slow in beginning operations this year, but things began to be active about the middle of this week.

Never heard of the "Taft-Bryan Circuit"? Well, its managers are the national committees of the two big political parties. Through the Actors' Union the campaign managers annually employ about 100 vaudeville acts throughout the country as adjuncts to their political mass meetings. When a candidate has several addresses to make in the same town during a single evening the crowds have to be amused until his arrival, and it is here that the vaudeville act comes in.

Noon-day meetings, business men's meetings and political gatherings of all sorts furnish opportunity for medium-priced turns, and the New York Local is booking about forty for local purposes.

VARIETY ARTISTS' ROUTES

FOR WEEK OCT. 12

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from OCT. 11 to OCT. 18, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R.," "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
Abdallah Bros., Three, 1235 Golden Gate, Frisco.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, Mabelle, King Edward Hotel, N. Y.
Ader Trio, 2238 N. 8, Phila.
Adelyn, Box 249, Champaign, Ill.
Ages, John, Ringling Bros., C. R.
Ahearn, The, Orpheum, Canton, O.
Ahearn, Chas., Troupe, Armory, Binghamton.
Albert, Gladis, Scribner's Big Show, B. R.
Albino, Barnum & Bailey, C. R.
Alburtus & Millar, Alhambra, Paris.
Alden, Irving & Co., Dreamland, Glace Bay, N. C.
Aldo & Vanuerson, Bijou, Bayonne, N. J.
Alexandra & Bertie, 41 Acree Lane, London, Eng.
Alexander & Scott, Carr, Amsterdam, Holland.
Alman & McFarland, Grand, Jackson, Mich.
Anderson, Madge, Majestic, Des Moines.
Allen, A. D., 74 Pleasant, Mountclair, N. J.
Allen, Ed, Campbell Bros., C. R.
Allen, Searie & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
Allison, Mr. & Mrs., Mary Anderson, Louisville.
Alpha Trio, 87 So. Clark, Chicago.
Alpine Troupe, Cole Bros., C. R.
Alrona Zoller Trio, 288 Hemlock, Brooklyn.
Alvauro, Madame & Co., West Middletown, O.
Alvares Troupe, Ringling Bros., C. R.
Alvaretas, Three, Jersey Lilies, B. R.
Alvin & Hendrix, Al G. Florida, Minstrels.
Alvord, Ned, Ringling Bros., C. R.
American Dancers, Six, Hathaway's, Lowell.
American Newsboys Quartet, Gayety, Springfield.
American Newsboys Trio, 56 Penn, Newark.
Anderson & Goines, Proctor's, Newark.
Anderson, Alfred, Orpheum, Zanesville, O.
Anderson, Four, O. H. Grand Rapids.
American Trio, 56 Penn Ave., Newark, N. J.
Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 914 Sandals, Canton, O.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, 500 E. 84, N. Y.
Arisona Troupe, 351 E. 18, N. Y.
Arlington Four, Bennett's, Ottawa.
Armstrong & Levering, Empire Burlesquers, B. R.
Arnold & Felix, Jamaica, L. I.
Arthur, W. J., Columbia, Knoxville, Indef.
Arville, Dorothy, Roosevelt, 86th, N. Y.
Astrellas, The, O. H. Syracuse.
Auberts, Les, 14 Frobel St., 111, Hamburg, Ger.
Auburns, The, 335 Beacon, Somerville, Mass.
Auers, The, 37 Heygate, Southend-on-Sea, Eng.
Anger, Capt., Geo., 12 Lawrence Rd., So. Ealing, London, England.
Austin, Toesling, Alhambra, Brussels.
Avery, W. E., Empire, Patterson.
Ayres, Howard, 2411 So. Alder, Phila.
Azora, Miss, Barnum & Bailey, C. R.

B
Baader, La Velle Trio, Orpheum, Memphis.
Bachman, Marie, Grand, Los Angeles, Indef.
Baernstein, Harry, Bijou, Racine, Wis., Indef.
Baker Troupe, Ringling Bros., C. R.
Bannacks, The, Barnum & Bailey, C. R.
Banks, Bréasale Duo, Temple, Detroit.
Barry & Hughes, Orpheum, Salt Lake.
Barry & Wainford, Orpheum, Brooklyn.
Battis, Carl Wm., Hathaway's, New Bedford.
Barnes & Conway, City Sports, B. R.
Barnes & Levina, Majestic, Dallas.
Barron, Ruby, 20 E. 88, N. Y.
Barrett, Marjorie, Savoy, Beaver Falls, Pa.
Barnes, Edwin L., Unique, Des Moines, Ia.
Barr, Ethel & Co. Pique.
Batro & McCue, 819 No. Second, Reading.
Bates, George, Barnum & Bailey, C. R.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Belmel, Musical, 340 E. 87, N. Y.
Beyer, Ben & Bro., Majestic, Johnstown, Pa.
Beard, Billy, Bennett's, Montreal.
Beauvais, Arthur & Co., Majestic, Houston.
Beattie, Bob, Forest, Phila.
Beecher & Maye, Lyric, Bridgeport, N. J., Indef.
Belford, Al G., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell, Chas., Ringling Bros., C. R.
Bell, Hase, Ferns, New Castle, Ind.
Belclair Bros., Brooklyn, N. Y.
Bells, The, Barnum & Bailey, C. R.
Bennett, Laura, 113 W. 76, N. Y.
Bennett, Phil, Empire, Hoboken, N. J.
BERRY, Proctor's, Albany.
Big City Quartet, Orpheum, Denver.
Blum, Bomm, Brer, O. H., Syracuse.
Bluney & Chapman, Lyric, Lebanon, Tenn., Indef.
Black Patti Troubadours, Wilmington, N. C.
Blaney & Wolf, Majestic, Chicago.
Blampham & Hehr, Golden Crooks, B. R.
Bljuu Comedy Trio, Watson's Burlesquers, B. R.
Bingham, 335 Beacon, Somerville, Mass.
Bissett & Scott, 19, Orpheum, Salt Lake.
Black & White Trio, 584 Columbus, N. Y.
Black & Leslie, 434 Race, Cincinnati.
Blanchard, Cliff, Royal Slave Co.
Bimbois, The, Bijou, Decatur, Ill.
Bock, Otto, Temple, Detroit.
Boise, The, 1512 Hoe, Bronx, N. Y.
Borella, Arthur, Barnum & Bailey, C. R.

Bowen, Whalen & Florense, 2532 Mass., Cambridge, Mass.
Bowery Comedy Quar., Runaway Girls, B. R.
Borndin Troupe, Hagenbeck-Wallace, C. R.
Bowen Bros., 1658 Broadway, N. Y.
Bowers, Walters & Crocker, Orpheum, Memphis.
Boyce, Jack, 1638 Broadway, N. Y.
Boys, Two, 1260 So. Decatur, Montgomery, Ala.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Brays, The, Campbell Bros., C. R.
Brady & Mahony, Irwin's Big Show, B. R.
Breeu, Harry, Phila, New Haven.
Brigham, Anna B., 28 Exchange, Binghamton.
Brinu, L. B., 23 Haymarket, London, England.
Brinson, Alice, Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Broadway Quartette, Four Hottings Co., Indef.
Brooks & Denton, 670 8th, N. Y.
Brooks & Vedder, Acme, Sacramento.
Brotherhood, Barlowe & Co., Elm Farm, E. Brook, Seld, Mass.
Browne, Bothwell, 407 W. 123, N. Y.
Brown Bros. & Kealey, Olympic, Chicago.
Brown, E. Jay, National, Steubenville, O.
Brown, George, Barnum & Bailey, C. R.
Brunettes, Cycling, Ceraonic, E. Liverpool, O.
Buch Bros., 90 Milton, Brooklyn.
Burke, John & Mac, Orpheum, Sioux City.
Burke, John P., Flood's Park, Baltimore.

SEND IN YOUR ROUTE
VARIETY Prints No Route Not Received Direct

Buckley's Dogs, Ringling Bros., C. R.
Buckley, John, Pan Handle Pete Co.
Burcos & Cla, Barnum & Bailey, C. R.
Burke & Urie, Bijou, Racine, Mich.
Burnham, Chas. C. & Co., Dominion, Winnipeg.
Burns & Emerson, 1 Place Boledieu, Paris.
Burt, Glenn, Champagne Girls, B. R.
Burt & Stanford, Orpheum, Atlanta.
Burton & Burton, Al Reeves, B. R.
Burton, Hughes & Burton, 632 Stanton, Niles, O.
Burton & Vass, Champagne Girls, B. R.
Bush & Elliott, 12, Howard, Boston.
Busch, Johnny & Co., Orpheum, Atlanta.
Busser, Walter H., Orpha, Madison, Wis., Indef.
Butinos, The, Ringling Bros., C. R.
Butler & Dasset, Norfolk, Va.
Buxton, Chas. C., Madison, Wis., Indef.
Byers & Hermann, Majestic, Milwaukee.
Byre Golsen Players, Maint, Peoria, Ill.
Byron & Langdon, Columbia, Cincinnati.

C
Cain Sisters, Empire, Youngstown, O., Indef.
Callahan & St. George, Palace, Sanneas, Wales.
Campbell & Brady, Hastings' Big Show, B. R.
Carillo, Leo, care Variety, N. Y. C.
Carmen Sisters, Empire, San Francisco, Indef.
Carroll & Judge Trio, Ringling Bros., C. R.
Carrell, Nettie, Barnum & Bailey, C. R.
Carol Sisters, Serenaders, B. R.
Carr Trio, Orpheum, Edmonton, Can.
Carrollton, Chas. G., Lyric, Galveston.
Carson & Willard, Empire, Paterson.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Casal & De Verne, Star, Elgin, Ill.
Casey & Le Clair, 244 1/2 First, Jersey City.
Ceballos, Irlarion & Rosali, Orpheum, Oakland.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 26 Orpheum, St. Paul.
Chalk Line, The, Hathaway's, Brockton, Mass.
Cherle, Doris, Follies of the Day, B. R.
Chester & Jones, Hathaway's, Brockton, Mass.
Chevalier, Louis & Co., National, San Francisco.
Chiniquilla, Princess, Bijou, New Brunswick, N. J.
Chis, Chas., Chris, 49 5th Ave., Chicago.
Church City Four, Strolling Players, B. R.
Claire, Ina, Colonial, Lawrence, Mass.
Clark & Sebastian, Barnum & Bailey, C. R.
Clark & Turner, 146 W. 64, N. Y.
Clarke, Wilfred, 18, Orpheum, Kansas City.
Clarke, Three, Ringling Bros., C. R.
Claudius & Scarlet, G. O. H., Indianapolis.
Clifford & Burke, Orpheum, Minneapolis.
Clifford, George A., Comedy, Brooklyn, Indef.
Coe & Boyd, Colonial, Richmond, Va.
Cogan & Hancock, 18, Orpheum, St. Paul.
Cogswell, Three, Touring Mexico, '08-'09.
Cole, Bert, Hagenbeck-Wallace, C. R.
Coleman & La Mont, Hippo Ring, Birmingham.
"College Girls," Orpheum, New Orleans.
Collins, Eddie, Oshkosh, Wis., Indef.
Collins & Brown, Mary Anderson, Louisville.
"Colonial Setette," Bijou, Ann Arbor, Mich.
Colonial Quartette, Family, Fargo, N. D.
Columbia Musical Trio, De Luxe Bros., Minstrels.
Combs & Stone, Bennett's, Ottawa.
Conley, Anna & Edie, Hathaway's, New Bedford.

Conners, George, Barnum & Bailey, C. R.
Connelly, Mr. & Mrs. E., Majestic, Des Moines.
Connelly, Edward, Lake Sunapee, N. H., Indef.
Connelly & Webb, Orpheum, New Orleans.
Conway & Leland, Palace, Hartlepool, Eng.
Cook, Frank, Anita & Stoe's, Boston, Indef.
Cook & Rother, Majestic, Lincoln.
Cooper, Harry L., Williams' Imperials, B. R.
Copeland, E. M., Temple, Boston.
Corbett, Lawrence, Phillipsport, N. Y.
Corellis, Three, Hagenbeck-Wallace, C. R.
Cornalis, Night, Ringling Bros., C. R.
Cosans, Phil, Seattle, C. R.
Courtney & Dunn, 232 E. 18, N. Y.
Cowper, Jimmie, 86 Carroll, Binghamton, N. Y.
Crawford, Pat, Hi Henry Minstrels.
Graigs, Musical, Dominion, Winnipeg.
Cremes, De Witt, Varieties, Terre Haute, Ind.
Creswell, W. F., Lyric, Pittsburgh, Kan.
Crosby & Dwyer, Orpheum, Kansas City.
Cronin, Morris, 21 Alfred Place, London, England.
Cummings & Merley, Unique, Los Angeles, Indef.
Curtis, Sam J. & Co., Phila., Waterbury.
Curson Sisters, Circha, Shuman, Berlin, Ger.
Cuttys, Musical, Keeney's, Brooklyn.

D
D'Alvini, Rocky Point, E. I., Indef.
D'Arrville Sisters, Orpheum, St. Paul.
Daly & O'Brien, 418 Strand, London, Eng.
Dallivette & Co., New, Alliance, O.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Dale, Sydney, Guy Bros., Minstrels.
Dare, Harry, 325 E. 14, N. Y.
Darling, Phil, Seattle, C. R.
Darrow, Stuart, Mr. & Mrs. Beuett's, Montreal.
Darwin, Ringling Bros., C. R.
Davenport Bros. & Francis, Phillips, Richmond, Ind.
Davey & Moore, 455 E. Carned, Detroit.
Davenport, John, Yankee Robinson, C. R.
Davenport, W. F., Lyric, Pittsburgh, Kan.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis, H., Air-Dome, Murphysboro, Ill., Indef.
Davis, Mark & Laura, Bijou, Piqua, O.
Day, Carita, 322 Mott Ave., N. Y.
Dean, Al, Barnum & Bailey, C. R.
Deaves, Harry & Co., Automaton, Bergen Beach.
Dell & Miller, Hippodrome, Buffalo, Indef.
De Cortet & Rego, Bijou, Pensacola.
De Hollis & Valdora, Colonial Belles, B. R.
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De Velde & Zeld, Phila, Hartford.
Deas & Deas, Comique, Lynn, Mass.
Delavoye & Frita, 2667 Madison, Chicago.
Deimar & Deimar, 40 Henry, N. Y.

Delton, Al. H., 638 19, Milwaukee.
Demacos, The, Coliseum, Chicago.
Demonte & Belle, Automatic, Alliance, O.
Dennan, George, Barnum & Bailey, C. R.
Denker, Rose, Behnau Show, B. R.
De Mario, Ringling Bros., C. R.
De Mora & Graceta, Idea, Fond du Lac, Wis.
De Val, Joe & Co., Orpheum, Reading.
De Verne, Thelma, & Co., 4572 Yates, Denver.
De Young, Tom, 156 E. 113, N. Y.
Devlin & Elwood, Shea's, Buffalo.
Diamond Comedy Four, Bijou, Jackson, Mich.
Diamond, Jim, Kentucky Belles, B. R.
Diamond & Smith, Liberty, E. Liberty, Pa.
Diercke Bros., Lyric, Danville, Ill.
Dillae, Max, Ringling Bros., C. R.
Diaton, Madeline, Casino, Washington, Pa.
Dixie, Harris & Francis, Main St., Peoria, Ill.
Dixon, Bowers & Dixon, Bancroft House, N. Y.
Dollar Troupe, Barnum & Bailey, C. R.
Donnelly & Rotall, N. Y. Stars, B. R.
Doherty, Lillian, Wintergarten, Berlin, Ger.
Doherty Sisters, Phila, Hartford.
Dohn, Robert, Barnum & Bailey, C. R.
Doll, Alice Lyndon, Columbia, Cincinnati.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Dorsch & Russell, Novelty, Stockton, Cal.
Dove & Lee, Imperial, B. R.
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Drew, Dorothy, Tivoli, Cape Town, S. A.

Drew, Lowell E., 4329 Pechin, Roxborough, Phila.
Dudley, O. E., Crystal, Ind., Indef.
Dunbars, Four, Temple, Detroit.
Duncan, Tour, Ringling Bros., C. R.
Dunham, Jack, City Sports, B. R.
Dunedin Troupe, 418 Strand, London, W. C., Eng.
Duan, Harvey, De Luxe Bros., Minstrels.
Derby, Al, Star, Sault Ste. Marie, Mich.
Du Ross & Clark, Family, Hamilton, Pa.
Duttons, Three, Ringling Bros., C. R.

E
Eckhoff & Gordon, Rice & Barton's Gaiety, B. R.
Eckel & Du Free, Temple, Waltham, Mass.
Edinger Sisters, E. P. D. No. 1, Trenton, N. J.
Edwards, Davis & Co., Orpheum, Allentown.
Edwards, Fred E., Bijou, Tyrone, Pa.
Edwards, M. & C. B., Hippodrome, Buffalo, Indef.
Egner, Fred, Barnum & Bailey, C. R.
Elastic Trio, Majestic, Pittsburgh, Indef.
Elliott, The, O. H., S. B., Pittsburgh, Indef.
Emerald, Cosmie, 41 Holland Rd., Brighton, London.
Emeralds, Baldwin, Alhambra, Brussels, Bel.
Emmett, Grace & Co., 11, Orpheum, San Francisco.
Empire Comedy Four, Keith's, Cleveland.
"Eulmarelle," Grand, Tacoma, Wash.
Ergott & King, Circus Sinsell, Warsaw, Russia.
Emerald Sisters, Leblanche, Emerson, C., Indef.
Epe, Dutton & Epe, Orpheum, Denver.
Evans & Lloyd, Bennett's, Montreal.
Everett & Eckard, National, San Francisco, Indef.
Evers, Geo. W., 210 Looey, San Antonio, Tex.
Excels, Louise, Hagenbeck-Wallace, C. R.

F
Faber, Alsta, Hagenbeck-Wallace, C. R.
Fadette of Boston, Hammastain's, N. Y.
Fairchild, Mr. & Mrs. F., Gayety, Calgary, Can.
Fairclaud, Doll J., Olympic, Manchester, N. H.
Fairclaud, Cullie, Rice & Barton's Gaiety, B. R.
Farrell, Billy, Moss & Stoll, London.
Fascos, Four, Barnum & Bailey, C. R.
Fantas, Two, Van Buren Hotel, Chicago.
Fantele & Carr, Orpheum, Minneapolis.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Fay, Anna Eva, Melrose Highlands, Mass.
Ferguson, D. & B., Star, Seattle.
Fielder & Shelton, Phila, Hartford.
Field Bros., 63 E. 108, N. Y.
Field, Harry W., Majestic, Johnstown, Pa.
Fields, W. C., Hippodrome, London, Eng., Indef.
Finale, Jack, 1811 So. Chadwick, Phila.
Fisher Troupe, Barnum & Bailey, C. R.
Flake & McDonough, Family, Muscatine, Ia.
Flaherty, Dan, City Sports, B. R.
Fletcher, Chas. Leonard, Hathaway's, Lowell.
Florence, Sir, Barnum & Bailey, C. R.
Floods, Four, Bennett's, London, Can.
Foley, Jack, Ringling Bros., C. R.
Fonda, Dell & Fonda, 12, Olympic, Chicago.
Fontaine, Mysterious, Vandeville, Blamark, N. D.
Fortuna & De Viras, Hagenbeck-Wallace, C. R.
Fox & Evans, People's, Los Angeles.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., 14 Leicester, London, Eng.
Fox, Imro, G. O. H., Indianapolis.
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Fredians, Great, Barnum & Bailey, C. R.
Frederick Musical Trio, 19 Majestic, Chicago.
Francisco, The, Miner's Merry Menesquers, B. R.
Franks, Jessie J., Hagenbeck-Wallace, C. R.
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Freeman, Frank E., Hastings' Show, B. R.
"Fun in a Boarding House," Keith's, Boston.
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Fullerton, Lew J., 98 Sumner Pl., Buffalo.

G
Gainsboro Girl, Keith's, Providence.
Galletti's Monkeys, O. H. Melbourne, Australia.
Galloway, Bert, Davis, Bradock, Pa.
Gallinger, Three, Children, 1958 W. 3, Phila.
Gardner, Jack, Bennett's, Winnipeg.
Gardner & Vincent, Orpheum, Los Angeles.
Gardner, Georgia & Co., Majestic, Montgomery.
Gaston & Green, Orpheum, Sioux City.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Geiger & Walters, Orpheum, Yonkers, N. Y.
Genaro & Band, Orpheum, San Francisco.
Genter & Gilmore, Bijou, Adrian, Mich.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gibson, Sydney C., Orpheum, Portland.
Gill & Aker, Bijou, Muskegon, Mich.
Gilmore, Mildred, City Sports, B. R.
Gillroy, Haynes & Montgomery, Phila, Worcester.
Gladstone, Ida, City Sports, B. R.
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And they always run away.
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Always me.

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Goss, John, Vogel's Big City Minstrels.
Gottlieb, Amy, & Co., Hippo, Huntington, W. Va.
Graces, The, 307 W. 33, N. Y.
Grant, Burt & Bertha, Orpheum, Reading, Pa.
Grant, Sydney, 269 W. 361, N. Y.
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Gray & Graham, Hathaway's, Lowell.
Greene, George, Ringling Bros., C. R.
Gregory, Frank L., Empire, Manchester, Eng.
Grimm & Satchell, Theatre, Lynn, Mass.
Gruet & Gruet, William's Imperial, B. R.
Guertin, Louis, G. O. H., Wheeling, W. Va.

H

Hall, Harry, Ringling Bros., C. R.
Hallman & Collins, Wash. Society Girls, B. R.
Halsey & Macfar, Circle, N. Y. Indef.
Halliday & Curley, 1877 Lexington, N. Y.
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Hanson, 1087 Tremont, Boston.
Hanson, Mildred, 1948 Dean, Brooklyn.
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Harrison, Trio, Parkers Bros., C. R.
Hartwell, George, Ringling Bros., C. R.
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Harris, Sam, Vogel's Minstrels.
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Hart Bros., Hagenbeck-Wallace, C. R.
Harvey, W. B., & Co., Majestic, Des Moines.
Harvey, Elsie, 133 E. 14, N. Y.
Hastings & Wilson, 18, Majestic, Montgomery.
Hatches, The, 311 W. 37, N. Y.
Hawkins, Jack, Grand, Jolt, Ill.
Hawley, E. F. & Co., Keith's, Providence.
Hays & Clarence, Lyric, Cleveland.
Hayes & Wynn, Empire, Nottingham, Eng.
Hayes & Johnson, Majestic, Memphis.
Hayman & Franklin, Hippo, Dover, Eng.
Hasard, Lynne & Bonnie, 251 E. 31, Chicago.
Healy, Jeff & La Vera, Rice & Barton, B. R.
Heaton, Billy, Swishes, Morganstown, W. Va.
Heath, Thomas Gainer, Empire, Paterson.
Hecht & Ardo, Ringling Bros., C. R.
Hedge, John, & Ponies, Sans Souci Pk., Chicago.
Heim Children, Family, Hazelton, Pa.
Helston, Wally & Lottie, Wigwam, San Francisco.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Henry & Young, 270 W. 89, N. Y.
Herbert Bros., 1533 Broadway, N. Y.
Herbert & Vance, Lyric, Norfolk.
Herron, Bertie, Columbia, St. Louis.
Hiatt, The, Hippo, Liverpool, Eng.
Hibbert & Warren, Anderson, Louisville.
Hickman Bros. & Co., Pearl River, N. Y.
Hilliard, Robert, Fables, London, Eng., Indef.
Hill, Cherry & Hill, 19, Yonkers, Atlantic City.
Hilton Troupe, City Sports, B. R.
Hoch, Emil & Co., Poli's, Springfield.
Hobos, Seven, Orpheum, Seattle.
Hobson, Mr. & Mrs., Ringling Bros., C. R.
Hodge, Robt., Keith's, Portland.
Hodges & Darrell, Varieties, Canton, Ill.
Hodgin, Alberta, Ringling Bros., C. R.
Hoffmann, Cycling, 1518 6th, Minneapolis.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Holman, Harry, Majestic, Houston.
Holzer & Goss, Benton, Ill.
Hood, Sam, Family, Bntte.
Horton & Linder, Ringling Bros., C. R.
Houston, Fritz, Ryan, Gayety, Springfield.
Howard, Bernice & Co., Bijou, Lansing, Mich.
Howard's Pony & Dogs, Colonial, N. Y.

Howard, Harry & Mae, Orpheum, Lima, O.
Howard & Howard, Orpheum, Portland.
Howard Bros., Les Nouveantes, Toulouse, France.
Howard & St. Clair, Vandeville Clnh, London.
Hoyt & McDonald, National, Chicago.
Huegel Bros., Gentry Bros., C. R.
Huettermann, Miss, Barnum & Bailey, C. R.
Hughes, Charlie, & Co., 19, Majestic, Montgomery.
Hughes Musical Trio, 73 E. Main, Webster, Mass.
Hurley, Frank J., 152 Magnolia, Elizabeth, N. J.
Huston, Arthur, Poli's, Bridgeport.

I

Imperial Viennese Troupe, Barnum & Bailey, C. R.
International Musical Trio, 275 So. 5, Brooklyn.
Irving, Thomas B., Palm, Syracuse, Indef.
Irving, Musical, 90 Boston, Newark, N. J.
Italia, Orpheum, Lima, O.

J

Jackson Family, Ringling Bros., C. R.
Jacobs & Sardo, Cole Bros., C. R.
Jacobs & West, Theatre, Ironton, O.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., Indef.
Jennings & Benfrow, Orpheum, Allentown.
Jennings & Jewell, 19, Majestic, Montgomery.
Jen, John W., Lid, Liffen, B. R.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnson, George, Ringling Bros., C. R.
Johnson, Musical, Tivoli, Cape Town, So. Africa.
Johnstone & Cooke, Ontario Hotel, Chicago.
Johnson Bros. & Johnson, Family, Chester, Pa.
Jordan Troupe, Ringling Bros., C. R.
Joyce, The, 43 Howard, Boston.
Jules & Margon, Barlow Minstrels.
Julian & Dyer, Gayety, Springfield, Ill.
Julian & Son, 6, Robinson, Toronto.

K

Kalmo, Chas. & Ada, Ringling Bros., C. R.
Kartolo's, Juggling, De Rue Bros., Minstrels.
Kearley, Doc, Ringling Bros., C. R.
Keane, J. Warren, Keith's, Providence.
Keegan & Mack, Coey Corner Girls, B. R.
Keeley Bros., American, St. Louis.
Keene & Adams, Pavilion, Portrush, Ireland.
Keith & De Mont, Majestic, Birmingham.
Kelly & Hale, Keith's, Providence.
Kelly, Sam & Ida, Wash., Spokane.

Principals with burlesque organizations will be listed in VARIETY'S
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Keller, Major, Poli's, Waterbury, Indef.
Kennard Bros., Hagenbeck-Wallace, C. R.
Kenton, Dorothy, Schumann, Frankfurt, Germany.
Kenyon & Healy, Wash., Spokane.
Keogh & Francis, Poli's, Waterbury.
Kearlake, Lil, Ringling Bros., C. R.
Kiehl & Clifton, Orpheum, Salt Lake.
Kiehl & Haghl, Ringling Bros., C. R.
King, Alice, City Sports, B. R.
Kingston & Thomas, Star Show Girls, B. R.
Kinnebrew & Raymond, Fairhaven, Vt.
Kintola, Vincent, Orpheum, Chattanooga.
Klare, Kathryn, Majestic, Milwaukee.
Knight, Harlon, Proctor's, Lowell, Mass.
Kobers, Three, Arcade, Minot, N. D.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.
Kokin, Minnetonka, O. H., Melbourne, Australia.
Kollage, Duke, Crystal, Elwood, Ind., Indef.
Koppes, The, 215 E. 46, N. Y.
Kratons, The, Circus Caire, Amsterdam, Holland.
Kraton, John, Los Angeles, Los Angeles.
Kraft, Ona, Barnum & Bailey, C. R.
Kretore, Family, Hazelton, Pa.
Kurtis-Busse, Temple, Ft. Wayne.
Kuryko, Edward, Sells-Floto, C. R.

L

La Belle, Helen, Sans Souci Pk., Chicago, Indef.
La Fleur, Great, Columbia, Cincinnati.
La Tour, Irene, Orpheum, Altoona.
La Mar, Sadie, Strolling Players, B. R.
La Mase Bros., Bonacher, Vienna, Austria.
La Salle & Lind, Richmond Hotel, Chicago.
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La Clair & West, Superba, Augusta, Ga.
La Tell Bros., 2842 Tulip, Phila.
La Tour Sisters, Golden Crook, B. R.
La Centre & La Centre, Chasit, Can.
Lacer, Will, Majestic, Montgomery, Ala.
Lamar & Gabriel, Hudson, Union Hill, N. J.
Langdons, The, Temple, Ft. Wayne.
Lawson & Namon, Empire, Johannesburg, So. Af.
Lambert, Frank L., Flood's Pk., Baltimore, Md.
Lamb, Mainkton, State Fair, Dallas, Tex.
Larkin, Edward, Majestic, Little Rock, Indef.
Lang, George, Crystal, Bedford, Ind., Indef.
Larex, Joseph, Barnum & Bailey, C. R.
Larkin, Frank J., Orpheum, Marietta, O.
Larke & Adams, St. Louis Am. Co., Indef.
Larriave & Lee, 26 St. Famille, Montreal.
La Rague Sisters, Barnum & Bailey, C. R.
Lanc Trio, Vogel's Minstrels.
La Moines, Musical, 332 5th St., Baraboo, Wis.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Rex, Wonderful, Clara Turner Stock Co.

La Van Trio, Barnum & Bailey, C. R.
Lavinie Cimarion Trio, Orpheum, Sioux City.
Lavinie, Edward, Orpheum, San Francisco.
La Gray, Dollie, Bijou, Racine, Wis., Indef.
La Petite Revue, Alhambra, N. Y.
Lavinie & Leonard, 90 Main, E. Orange.
La Van & Hill, Serenaders, B. R.
La Velle, Rose, City Sports, B. R.
Le Clair, Harry, Poli's, Scranton.
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Le Clair & Sampson, Orpheum, Seattle.
Le Fevre & St. John, 1553 Broadway, N. Y.
Leipalg, Nate, Orpheum, New Orleans.
Leilott, Three, Bennett's, Montreal.
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Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Roy, Frank, Orpheum, Easton, Pa.
Le Roy, Eddie, Parker Bros., C. R.
Le Witt & Ashmore, 1553 Broadway, N. Y.
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Levy, Jules & Family, Bell, Oakland.
Lewis, Harr & Co., 181 W. 16, N. Y.
Lewis & Green, Orpheum, Easton, Pa.
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Lois, 100 W. 86, N. Y.
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., Indef.
Lorraine, Oscar, Wilkes-Barre, Pa.
Lowe, Musical, Hippo, Pittsburg.
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Luce & Luce, Family, Theatre, Pa.
Lucier, Marguerite, Hans & Nize Co.
"Lula King," 14 Marlborough Rd., London, Eng.
Lynton, Chris., Empire, Los Angeles, Indef.
Lyles, Three, Fashion Plates Co., B. R.

M

Mac & Derby, Spring Hill, N. S.
Mack, Wilbur, Colonial, Norfolk, Va.
Mack, Two, 59 W. 59, W. Phila.
"My Fancy," Empire, Camberwell, S. E., Lon-
don, Eng.
Majestic Musical Four, Orpheum, Altoona.

Malvern Troupe, Pat White's Gaiety Girls, B. R.
Makarenkos, Duo, Sells-Floto, C. R.
Machow, Geo., Bijou, Oshkosh, Wis., Indef.
Manley & Sterling, 67 So. Clark, Chicago.
Mann & Franks, Family, Hagerstown, Md.
Manning & Dixon, Robin's Knickerbockers, B. R.
Mantell's Marionettes, Oshkosh, Oshkosh, Wis.
Manny, Ed., Broadway Gaiety Girls, B. R.
Marcell & Lenett, Gentry Bros., C. R.
Mardo Trio, Ringling Bros., C. R.
Mario Trio, Victoria, Wheeling, W. Va.
Marguerite & Hanley, Ringling Bros., C. R.
Marinotto & Agawet, Hagenbeck-Wallace, C. R.
Marnello, Morris Troupe, Ringling Bros., C. R.
Marshall, Bert, 238 Spicer, Akron, O.
Martels, Two, Majestic, Topeka.
Martin & Conch, North Ave., Chicago.
Martin, Dave & Percle, Kentucky Belles, C. R.
Mardnette & Sylvester, Orpheum, Omaha.
Martynne, C. B., Orpheum, Leavenworth, Indef.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Doran, Shedy's, Fall River, Indef.
Mase, Ed & Nettie, Portland, Pa.
Mathews, Juggling, Majestic, Montgomery, Ala.
Maynard, Shorty, Hagenbeck, C. R.
Maze, Edna, Jersey Lilies, B. R.
McCabe, Jack, New Century Girls, B. R.
McCord, Lewis & Co., Majestic, Little Rock.
McConnell & Simpson, Poli's, Bridgeport.
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McCree Davenport, Hagenbeck-Wallace, C. R.
McCarthy, Myles, Orpheum, Wichita, Kas.
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Meers Sisters, Barnum & Bailey, C. R.
Metzettes, Ten, Barnum & Bailey, C. R.
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Middletown & Spellmeyer, Orpheum, Easton, Pa.
Mignon, Helene, Empire, St. Paul, Indef.
Miley, Kathryn, Keith's, Providence.
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Miles, Ida, Hagenbeck-Wallace, C. R.
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Miller & Princeton, 88 Olney, Providence.
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Millman, Trio, Orpheum, Minneapolis.
Milton, Chas. W., 1301 Gwinnetta, Augusta, Ga.
Miner, Coleman & Satterlee, 201 W. 130, N. Y.
Minirel Four, Merry Maidens, B. R.
Minkel, Hnat & Miller, 123 14, Cincinnati, O.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Noble & Brooks, Grand, Tacoma.
Moneta, Five, 42 G. O. H. Bldg., Chicago.
Monstler, Clow, Le, Ringling Bros., C. R.
Montagne, Ines, Unique, Minneapolis.
Montgomery, Geo. F., Lyric, Hot Springs, Indef.
Montague, Mona, People's, Goldfield, Nev. Indef.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holben, Palace, Burnley, Eng.
Moorehead, Harry (Dresmand), Norfolk, Va.
Morris & Sherwood Sisters, Orpheum, Newark, O.
Morrison, Geo. W., Temple, E. Boston.
Morocco, Chas., Barnum & Bailey, C. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.
Morton, Ed, Keith's, Portland.
Morton & Elliott, Moss & Stoll Troup, Indef.
Morton, Hugh, Rialto, Elmira, N. Y., Indef.
"Moto Girl," Coliseum, London, Eng.
Mowatts, Five, Apollo, Vienna, Aus.

TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

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A SUCCESS UNEQUIVOCAL IN THE ANNALS OF VAUDEVILLE

Mozarts, The, Orpheum, Los Angeles.
Munger, Mort. M., Franfort, Ind.
Munson & Munson, Walker, Champaign, Ill.
Mullen & Correll, Keith's, Portland, Me.
Murray, Eddie, Fisher's, Los Angeles, Indef.
Murray Sisters, Haymarket, Chicago.
Murphy & Magee, Rice & Barton's, Gaiety, B. R.
Musketeers, Three, Vanity Fair, B. R.
Myers & Ross, Chase's, Washington.

N

Nelson, Tony, "Villa Nelson," Roemerstadt, Machren, Austria.
Nevaros, Four, Barnum & Bailey, C. R.
Newell & Niblo, Schuman, Frankfort, Germany.
Newell & Shevett, Circo Trevino, Monterey, Mex.
Newsomes, Four, Barnum & Bailey, C. R.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Nolan, Fred, World Beaters, B. R.
Norris, Leon & Co., 63 W. 7, Mt. Vernon, N. Y.
Norries, The, 517 Walnut, Hamilton, O.
Norton, Ned, Gay Masqueraders, B. R.
Nosses, The, 179 W. 47, N. Y.
Noblette & Marshall, Orpheum, Portland.
Nowlin, Dave, Nov. 9, Orpheum, Atlanta.

O

Ogden, Helen, Lyric, Oklahoma City, Okla.
Okabe Family, Palais d'Ete, Brussels, Bel.
Olav, Gus, Trio, Hippo, Borcombe, Eng.
Onken, Al, The Chutes, San Francisco, Indef.
O'Neill, Russell & Gross, Matinee Girl Co.
O'Neill, W. A., Orpheum, Oakland, Indef.
O'Neill Trio, Broadway, Middletown, O.
O'River, Clarence, G. O. H., Syracuse.
"Olivetti Troubadours," K. & P. 125th St., N. Y.
Orans, Four, Orpheum, Butte.
Orbanany, Irma, Palace, Bradford, Eng.
Orloff Troupe, Circo Trevino, Monterey, Mex.
Ortiz, The, 517 Walnut, Hamilton, O.
Otto Bros., 10 Howland, Roxbury, Mass.
Owen, Garry, Little, 315 E. 4, Crowley, La.

P

Pacheco Family, Barnum & Bailey, C. R.
Palmer Sisters, 545 Hart, Brooklyn.
Pamashakie, Prof., 1937 E. Dauphin, Phila.
"Paradise Alley," Orpheum, Kansas City.
Pasmore, Grace, Star, Seattle.
Patterson's Bronze Studios, Bijou, Duluth, Minn.
Patty Bros., Ringling Bros., C. R.
Paulinette & Pique, 19, Keith's, Providence.
Peto & Wilson, Orpheum, Denver.
Perry & Elliott, Clark's Runaways, B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Perron, Mary, & Co., Barnum & Bailey, C. R.
Piper, Fraco, Bennett's, Hamilton, Can.
Poliers, The, 153 Alwyn, Montreal, Can.
Pollard, Gene, World Beaters, B. R.
Potts, Ernie & Mildred, 18, Orpheum, Butte.
"Putter & Harris, Hathaway's, Brockton.
Powers Bros., 15 Trask, Providence.
Powder & Chapman, Trans-Atlantic, B. R.
Prestons, Four, 28 Coburn, Collinsville, Mass.
Price, Bob, 575 Commercial Rd., London, Eng.
Prossit Trio, Ringling Bros., C. R.
Pugot, George E., Runaway Girls, B. R.
Purvis, James, New Century Girls, B. R.

Q

Quigg & Nickerson, Night Owls, B. R.

R

Radford & Valentine, Barrasford Tonr, England.
Rado & Bertman, 104 W. 40, N. Y.
Rainbow Sisters, Bijou, Lansing, Mich.
Rastus & Banks, Palace, Leipzig, Ger.
Rawls & Von Kaufman, Orpheum, Rockford, Ill.
Raymond, Ruby & Co., Orpheum, Easton, Pa.
Raymond, Clara, Scribner Show, B. R.
Rayno's, Al, Bull Dogs, Keith's, Portland, Me.
Reba & Ines, Folies Bergere, Paris, France.
Reed & Hadley, Coliseum, New Castle, Pa.
Redford & Winchester, Orpheum, San Francisco.
Reed & Earl, Bijou, Wheeling, W. Va.
Reed, Harry L., Washington, Buffalo, Indef.
Reed & St. John, Majestic, Ft. Worth.
Reed Bros., Pol's, Waterbury.
Reid Sisters, 45 Broad, Elizabeth, N. J.
Renée Family, Majestic, Kalamazoo, Mich.
Renards, Three, Colonial, Richmond, Va.
Rankin & Leslie, Hippo, Lexington, Ky.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Revell, Nellie, Stock Farm, Greenwood, Ind.
Reynard, A. D., T. Wheeler's, C. R.
Rianon, Four, Orpheum, Spokane.
Rice & Elmer, Orpheum, Salt Lake.
Rich Duo, Sun, Springfield, O.
Richards & Grover, Empire, Paterson, N. J.
Richards, Great, Bennett's, London.
Richt, Gertie, 305 Elm, Buffalo.

Rickrode, Harry E., St. Charles Hotel, Chicago.
Riccoboni's, Ringling Bros., C. R.
Ritter & Foster, Clapham, London, Eng.
Roattino & Stevens, Orpheum, Denver.
Robbins & Trenaman, Elite, Atlanta, Indef.
Roberts, Signa, Mercedes, Cal.
Robertson & Fanchette, Wonderland, Wheeling, W. Va.
Roché, La Belle, Mlle., Ringling Bros., C. R.
Roberts, Hayes & Roberts, Nov. 2, Bennett's, Quebec.
Romanoffs, The, Star, Seattle.
Romola, Bob, Bijou, Davenport, Ia., Indef.
Ronaldson, The, Lyric, Kensington, Ill.
Rose, Elmer A., Boston Belles, B. R.
Ross & Lewis, Empire, Newport, Wales.
Ross Sisters, Star, Geneva, N. Y.
Ross & Adams, Schult's, Zanesville, O.
Rousey, C. W., Empire, Pittsfield, Mass.
Roscoe & Sims, Casino Girls, B. R.
Royal Musical Five, 19, Bijou, Winnipeg.
Roy's Minstrels, 102 W. 8, Homestead, Pa.
Russell & De Virne, Hagenbeck-Wallace, C. R.
Rousek, Jack, Air-Dome, Leavenworth, Indef.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & White, Trent, Trenton, N. J.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

S

Sabel, Josephine, Anderson, Louisville.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Sasarias, The, Sells-Floto, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Samson, Doc, Coburn Greater Minstrels.
Sanford & Darlington, 2422 So. Alder, Phila.
Sanford, Walter, & Co., Bijou, Virginia, Minn.
Santell, Great, Winchester Annex, 3d & Market, Frisco.

Schrode & Mulvey, Anderson, Louisville, Ky.
Senguala, Original, Watertown, N. Y., Indef.
Shedman, W. S., Dumont, N. J., Indef.
Schade, F., Ringling Bros., C. R.
Shannons, Four, Saratoga Hotel, Chicago.
Shannons, Four, Saratoga Hotel, Chicago.
Scheffels, Male, Acme, Sacramento.
Sheer, Billie, 212 Woodward, Detroit.
Sherman, De Forest, Bijou, Winnipeg.
Schmidt, George, Alcazar, New Castle, Ind.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Senetti, Anne, City Sports, B. R.
Seymour, O. G., & Co., 19, Orpheum, Allentown.
Shadle, Frank, Ringling Bros., C. R.
Shaw, Aerial, Ringling Bros., C. R.
Sherry, Joseph V., Sells-Floto, C. R.
Shields, & Galle, Murray & Mackey Co.
Shipp, Julia & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, Indef.
Siegrist, The, Sells-Floto, C. R.
Silvas, The, Keith's, Providence.
Sicclair, Mabel, Orpheum, Denver.
"Six Girls & Teddy Bear," Majestic, Milwaukee.
Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
Smedley, Emie & Co., 230 W. 34, N. Y.
Smith, Aerial, Crystal, Leipzig, Ger.
Smith & Brown, Bijou, Duluth.
Smith & Hoagner, Pol's, Bridgeport.
Smith & Arado, Armory, Binghamton.
Soper, Bert, Star, Altoona, Pa., Indef.
Somers & Storke, Majestic, Cedar Rapids.
Souder, Pearl, Ringling Bros., C. R.
Spissel Bros. & Mack, Central, Magdeburg, Ger.
Stants Bros., Barnum & Bailey, C. R.
Stanley, B., Barnum & Bailey, C. R.
Stanton & Sandberg, Lyric, Danville, Ill.
Steinert, Thomas, Trio, 469 Lenox, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stoddards, The, 37 Kirkpatrick, Syracuse.
Stuart & Keeley, Majestic, Ft. Worth.
Stubbfield Trio, Wallace-Hagenbeck, C. R.
St. Elmo, Leo, Bijou, La Crosse, Wis.
Sullivan, W. J., Lyric, Roseman, Mont., Indef.
Sullivan Bros., Four, Family, Williamsport, Pa.
Sully & Phelps, O. H., Huntington, Ind.
Summerville, Amelia, Orpheum, Portland.
Sutcliffe Troupe, Gaiety, Birmingham, Eng.
Sweeney & Rooney, Bijou, Ann Arbor, Mich.
Sylvan, Barnum & Bailey, C. R.

T

Talcot, Carson & Co., Moline, Moline, Ill.
Taneau, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Teel & Lazell, 2009 W. 48, Cleveland.
Terrors, Four English, City Sports, B. R.
Terry & Elmer, Majestic, Dallas.
Terry & Lambert, Ipswich, Eng.
Taylor, Mae, Bijou, Vallejo, Cal.
Taylor, Viola, Champagne Girls, B. R.
Terrors, English, City Sports, B. R.
Texas Steer Quartette, Colonial Belles, B. R.

That Quartette, Bennett's, Ottawa.
Travers, Roland, Payret, Havana, Cuba.
Trolley Car Trio, Bijou, Jackson, Mich.
The Quartette, Columbia, St. Louis.
Thompson Sisters, Davenport, Ia., Indef.
Thorne, Mr. & Mrs., 444 St. Nicholas, N. Y.
Thornton, Geo. A., Orpheum, Boston.
Thaleros, Hagenbeck-Wallace, C. R.
Till, John & Louise, 389 Salem, Malden, Mass.
Tasmanians, Hagenbeck-Wallace, C. R.
Toledo, Sydney, Pike, Canal Dover, O.
Toomer, Henry B., Lyric, Joplin, Mo.
Toms, Tumbling, 2789 Fulton, Brooklyn.
Tops, Topsy & Tops, Grand, Portland.
Torner Sisters, Family, Kane, Pa.
Townsend, Charlotte & Co., Trent, Trenton, Ill.
Turner, Bert, Gaiety, Springfield, Ill.
Turnour, Jules, Ringling Bros., C. R.
Thurston, Leslie, Bijou, Bayonne, N. J.
Ty Bell Sisters, Sells-Floto, C. R.
Tyson Sisters, New York Stars, B. R.

U

Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Orpheum, Oakland.

V

Valadons, The, Orpheum, Cambridge, O.
Valdare & Varno, Grand, Marion, Ind.
Van, Billy, Pol's, Bridgeport.
Van, Chas. & Fannie, & Co., 22 Hopkinson, Bklyn.
Van Diemans, Hagenbeck-Wallace, C. R.
Van, Miss M., Ringling Bros., C. R.
Van's Imperial Minstrels, Family, Davenport, Ia.
Vandette Musical Duo, Orpheum, Scranton, Pa.
Vardon, Perry & Wilbur, Hastings' Show, B. R.

Variety Quartette, Colonial Belles, B. R.
Vasco, 41a Acre Lane, London, Eng.
Vedmaia, The, Colonial, Lawrence, Mass.
Vermette-Carpotti Trio, 451 Brebeuf, Montreal.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 366 W. 31, N. Y.

W

Wade & Reynolds, Star, Charlotte, N. C.
Ward, Alice Lillian, Majestic, Milwaukee.
Ward, Chas. B., Columbia, St. Louis.
Ward & Harrington, 418 Strand, London, Eng.
Ward & Hart, Parlor, York, Pa.
Ward & Sheppell, Al, Reeves, B. R.
Wartenburg Bros., Family, Shamokin, Pa.
Wait, Emile, Olympic, Chattanooga, Tenn., Indef.
Walker, Nella, Colonial, Norfolk, Va.
Walker & Magill, 102 Seventh, N. Y.
Walton, Irvin R., Fads & Folies, B. R.
Walton, Fred & Co., Lambs Club, N. Y.
Walsh, Lynch & Co., Irwin's Big Show, B. R.
Walsh, May, Fads & Folies, B. R.
Wards, The, Ringling Bros., C. R.
Watson, Sammy, 333 St. Paul, Jersey City.
Watson Sisters, Irwin's Big Show, B. R.
Watson & Little, Temple, Detroit.
Webb, Horace, Norris & Rowe, C. R.
Webster & Carlton, Family, York, Pa.
Wentworth, Rose, Ringling Bros., C. R.
Werden, W. L. & Co., Star, Seattle.
Whiteside, Ethel, Oxford, London.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams Duo, Wonderland, Watertown, N. Y.
Williams & Segal, 37 E. Robinson, Allegheny, Pa.
Williams & Stevens, Pekin Stock Co., Chicago.
Wilson's, Musical, Pat White Gaiety Girls, B. R.

Mr. MARTIN BECK

Presents

Harrison Hunter

in

"The Van Dyck"

Engaged as the Dramatic Feature with the Orpheum Road Show.
Generally praised by Press and Public.

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World's Greatest Xylophonists

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LADDIE CLIFF

Now playing P. G. WILLIAMS' houses

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Time at Colonial, 5 and 10.40 P.M.

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FIRST CLASS ACTS desiring FIRST CLASS ENGAGEMENTS at the BEST HOUSES IN ENGLAND, write at once to

GEORGE FOSTER

VARIETY EXPERT (Established 20 years)

NOW IN NEW YORK for two weeks

Send particulars where act can be seen care HOTEL ASTOR, Broadway, New York.

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Wilson, Tony, Heloise & Armoros Sisters, 1 Prima Rd., Brixton, London, S. E., Eng.
Wilson Brothers, Orpheum, Seattle.
Wilson, Jack, Co., Bennett's, Hamilton, Can.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Franklin & Co., Empire, Paterson.
Winchester, Edwin, Varieties, Terre Haute.
Winslow, W. D., Barnum & Bailey, C. H.
Winston's Sea Lions, Keith's, Boston.
Winter, Winona, 41 W. 64, N. Y.
Wixton & Eaton, Casino Girls, B. R.
Wolcott, Aida, Orpheum, Wichita, Kas.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wood Bros., Cook's, Rochester.
Woodford & Marlboro, 1553 Broadway, N. Y.
Woodward, Ed. & May, Star, Chicago.
Wordette, Estelle, Grand, Wheeling, W. Va.
World & Kingston, Majestic, Des Moines, Ia.
Wormwood's Dogs & Monkeys, Wilkes-Barre, Pa.
Wotan, Barnum & Bailey, C. R.
Woulf, Edward, Barnum & Bailey, C. R.
Woulf, Mme. E., Barnum & Bailey, C. R.

Y

Yackley & Bunnell, Family, Milton, Pa.
Yamamoto Bros., Hathaway's, New Bedford.
Yolo Alta, Majestic, Houston.
Young, E. F., 407 W. 123, N. Y.
Young, Ollie & Bro., 58 Chittenden, Columbus, O.
Young, De Witt C., 91 Lexington, N. Y.
Youtucky Prince, Barnum & Bailey, C. R.

Z

Zaino, Joe., 5125 Chancellor, Phila.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zech & Zech, Wheelers, C. R.
Zeda, H. L., Family, Hazleton, Pa.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al, Gay Masqueraders, B. R.
Zinn's Musical Com. Co., Memphis, Tenn., Indef.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Armond, Grace, Lyric, Alton, Ill.
Banyon, Alfred, Family, Mahanoy City, Pa.
Barabon Troupe, 100 E. 116, N. Y.
Boulden & Quinn, Grand, Cleveland.
Brooks & Jeanette, Family, Hagerstown, Md.
Bryant & Saville, Orpheum, Newark, O.
Campbell, Eberlin, G. O. E., Indianapolis.
Carter, Lillian, O. Irwin's Majestic, B. R.
Chase, Percy J., Bijou, Oakbrook, Wis., Indef.
Christy, Mayn & G., Kenney's, Brooklyn.
Clarke & Temple, Olympic, Chicago.
Cole & Coleman, Majestic, Chicago.
Couthoul, Jesse, Hathaway's, New Bedford.

Coombs & Stone, Bennett's, Ottawa.
Davis, Mark & Laura, Gaiety, Indianapolis.
De Witt, Burns & Torrence, Maryland, Baltimore.
Dooley, Jed, Empire, Pittsfield, Mass.
Duffy, Dan J., Lincoln Apts., Atlantic City.
Dupres, Fred, Burt's, Auburn, N. Y.
Epps, Loretta, & Co., G. O. E., Youngstown, O.
Fredo, Geo., Varieties, Terre Haute.
Gleeson & Houlihan, Poll's, Springfield, Mass.
Godfrey & Erlebein, Hamilton City, Cal.
Golden & Hughes, Hudson, Hoboken, N. J.
Goyt Trio, Orpheum, Reading, Pa.
Gray & Graham, Hathaway's, Lowell.
Hamlin, Hugo, William Tell House, Boston.
Hardman, Joe, Grand, Bellingham, Wash.
Hickman Bros. & Co., 19, Orpheum, Yonkers.
Hurley, Frank J., Elton, Lonsdaleville, Pa.
Hylands, Thos., Sudbury, Ont., Canada.
Johnson & Hart, Los Angeles, Los Angeles.
Johnson, Roy Melvin, Johnson Hotel, Lafayette, Ind.

Kirk, H. Arthur, Shedy's, Norwich, Conn.
Keatons, Thos., Orpheum, Allentown.
Kysasas, The, Poll's, Scranton.
Lampe Bros., People's, Phila.
La Salle Singing Four, Theatre, Cleveland.
Leightons, Thos., Poll's, Scranton.
Lewis & Chapin, Elton, Battle Creek.
Lewis & Lake, Grand, Vancouver, B. C., Indef.
Maxwell & Dudley, Nov. 2, Family, Muscatine, Iowa.
McCune & Grant, 636 Benton, Pittsburg.
MacLaren, FIVE, Family, Butte.
Merritt & Love, Theatre, So. Bend, Ind.
Mieshoff Sanders Troupe, Garrick, Wilmington.
Miskel, Hunt & Miller, Majestic, Dallas.
Morris, Billy, & Sherwood Sisters, Orpheum, Newark, O.
Murphy & Willard, Family, Elmira, N. Y.
O'Day & Wilkins, Shedy's, New London, Conn.
Omega Trio, Family, Lancaster, Pa.
Pelota, The, Family, Butte.
Pertine, Majestic, Milwaukee.
Petching Bros., Crystal, Milwaukee.
Picaro, Luiga, Maryland, Baltimore.
Raymond & Harper, Arcade, Brownsville, Pa.
Ristler, Gerlie, 306 Elm, Buffalo.
Roltare, Chas., 215 W. 23, N. Y.
Ryan, Richard Co., Keith's, Phila.
Samuels & Chester, Odeon, Clarksburg, W. Va.
Saona, Herr, Burt's, Auburn, N. Y.
Seymour, O. G., Empire, Hoboken, N. J.
Sheer, Billie, Shea's, Buffalo.
Stanley, Mr. & Mrs. Lew, Dreamland, Massillon, O.
Steeley & Edwards, Orpheum, Easton, Pa.
Templeton, R. Francis, 1426 16, Oakland, Cal.
Tennis Trio, Orpheum, Seattle.
Victorine & Two Zolas, Empire, San Francisco.
Waller & Magill, Phillips, Richmond, Ind.

Williams & Weston, Family, Lafayette, Ind.
Winkler's Madcaps, 20 Rushall Ave., London, Eng.
Zarrell Bros., Keith's, Portland.

CIRCUS ROUTES

Buffalo Bill, Oct. 12, Salinas, Cal.; 13, San Luis Obispo, Cal.; 14, Santa Barbara, Cal.; 15-16, Los Angeles, Cal.; 17, San Bernardino, Cal.; 18, Phoenix, Ariz.; 19, Tucson, Ariz.; 20, Bisbee, Ariz.; 21, Douglas, Ariz.; 22, Deming, N. M.; 23, El Paso, Tex.; 24, Abilene, Tex.; 25, Fort Worth, Tex.; 26, Terrell, Tex.; 27, Greenville, Tex.; 28, Paris, Tex.; 29, Sherman, Tex.; 30, Dallas, Tex.; 31, Corsicana, Tex.; 32, Waco, Tex.; 33, Temple, Tex.; 34, Austin, Tex.; 35, San Antonio, Tex.; 36, Houston, Tex.; 37, Beaumont, Tex.; 38, Crowley, La.; 39, New Iberia, La.; 40, New Orleans, La.
Barnum & Bailey, Oct. 12, Houston, Tex.; 13, Media; 14, Denison; 15, Ardmore, Okla.; 16, Shawnee, 17, Enid; 18, Tulsa; 19, Muskogee; 20, Ft. Smith, Ark.; 21, Menard; 22, Texarkana; 23, Shreveport, La.; 24, Natchitoches, La.; 25, Alexandria; 26, Lafayette; 27, Lake Charles; 28, New Iberia; 29-Nov. 1, New Orleans; 2, McComb, Miss.; 3, Jackson; 4, Yazoo City; 5, Clarksdale.

Campbell Bros., Oct. 10, Sanford, N. C.; 13, Fayetteville, N. C.; 14, Dillon, S. C.; 15, Chadburn, N. C.; 16, Conway, S. C.; 17, Marion; 20, Hartsville; 21, Orangeburg.
Miller Bros., Oct. 11-13, Atlanta, Ga.; 14, Newnan; 15, West Point, Ga.; 16, Montgomery, Ala.; 17, Tuscaloosa.
Morris & Rowe, Oct. 15, Safford, Ariz.; 16, Globe; 17, Bowie, Ariz.
Parker Shows, Oct. 12, Wichita, Kas.; 17, Dallas, Texas.
Ringling Bros., Oct. 12, Asheville, N. C.; 13, Statesville, N. C.; 14, Winston-Salem, N. C.; 15, Charlotte; 16, Columbia, S. C.; 17, Spartanburg; 18, Greenville; 19, Anderson; 20, Athens, Ga.; 21, Gainesville; 22, Atlanta; 23, Anniston, Ala.
Robinson, Yankee, Oct. 12, Mt. Olive, Ill.; 13, Edwardsville; 14, St. Charles, Mo.; 15, Warren-ton; 16, Montgomery; 17, Keytesville; 18, De Witt; 19, Norborne; 20, Kansas City, Mo.
Sells-Floto, Oct. 12, Temple, Tex.; 13, Cleburne; 14, Decatur; 15, Wichita Falls; 16, Vernon; 17, Quanch; 18, Amarillo; 20, Dalhart.

BURLESQUE ROUTES

For the week of October 12.

"L. O." indicates show is "laying off."

Americans, Columbia, Boston.
Avenue Girls, Empire, Newark.
Behman Show, 12-14, Gilmore, Springfield; 15-17, Empire, Albany.
Big Review, Lyceum, Washington.
Blue Ribbons, Corinthian, Rochester.
Bohemians, Empire, Brooklyn.
Bon Tons, Gayety, Columbus.
Bowery Burlesquers, Gayety, Pittsburg.
Brigadiers, Empire, Chicago.
Broadway Gaiety Girls, Bijou, Philadelphia.
Bryant's Extravaganza, L. O. 19-21; Gilmore, Springfield; 22-24, Empire, Albany.
(Continued on page 21.)

NEW ACTS.

(Continued from page 13.)

Al Fields and Co. (3).
"Too Much Devil."
19 Mins.; Full Stage.
Young's Pier, Atlantic City, N. J.

Al Fields, formerly of Fields and Ward, is offering a travesty on "The Devil," which is the combined work of Mr. Fields and Ren Shields. The characters are The Devil, Olga, Carl and Heinrich. The set represents the studio scene, covered

with cartoons. Mr. Fields has some excellent lines and tries hard to lose his personality. Every line is bright and portions of the entire three acts of the original play are brought out. Some of the travesty is a little too far-fetched. Green snow coming from the ceiling, which has no bearing on the story. Miss Willsea is excellent as Olga, while Mr. Yale as Carl could be improved on. The finale is very funny. No doubt a couple of weeks' work on the sketch will bring it out better.

Sig.

Ad. Quartet.

15 Mins.; One.
Crystal, St. Joe, Mo.

Straight singing number, including solos by the bass and baritone. The boys sing well together, but the tenor is not strong enough. A little more stage experience and with a good opening song, the quartet should do well.

Butch.

Natalie and Aurie Dagwell.

15 Mins.; Full Stage (5); One (10).
Orpheum, Reading, Pa.

A "Historical Cycle of Songs" describes the act. It is singing to the exclusion of all irrelevancies. A few interpolations in one of the songs make up the talk, while a few steps at the close are about all in dancing, excepting a stately minuet in the costume of Colonial dames. There are a couple of costume changes. The sisters have voices (soprano and contralto) of good quality, which, while not big, show study and training. It is a dignified, refined and meritorious "sister" act.

Geo. R. Howell.

IDEALS.

(Continued from page 14.)

German part. Stella Lessington, who has a grotesque role in the first part, was perhaps the same who did a single singing turn in the olio. If she was there is no excuse for not making her more prominent in the pieces, for she has an exceptionally brilliant voice and a most attractive stage presence.

The olio on the whole was the best part of the performance. It included Georgia Cunningham in a nicely dressed singing turn; Four International Comiques, excellent comedy knockabout acrobatic act; Stella Lessington, singing turn; Saunders and Cameron, tramp juggling act, and Corbley and Burke, conversational team, who could get rid of a lot of old material.

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(Continued from page 20.)

Casino Girls, Princess, Montreal.
Century Girls, 12-14, Luzerne, Wilkes-Barre; 15-17, Gaiety, Scranton.
Champagne Girls, Buckingham, Louisville.
Cherry Blossoms, Star, Milwaukee.
City Sports, Garden, Buffalo.
Colonial Belles, Empire, Des Moines.
Cory Corner Girls, L. O.; 19-21, Empire, Schenectady; 22-24, Bijou, Paterson.
Cracker Jacks, Empire, Toledo.
Dainty Duches, Gaiety, Baltimore.
Dreamlands, Dewey, Minneapolis.
Dunklings, London, N. Y.
Empire Burlesquers, Academy, Pittsburg.
Fada & Follies, Bijou, Atlanta.
Fashion Plates, 12-14, St. Joe; 15-17, L. O.; 19, Century, Kansas City.
Fay Foster, Folly, Chicago.
Follies-of-the-Day, Bowery, N. Y.
Frolicsome Lambs, Bon Ton, Jersey City.
Golden Crook, Star & Garter, Chicago.
Happyland, Gaiety, Milwaukee.
Hastings Show, Trocadero, Chicago.
High Rollers, Standard, Cincinnati.
Ideals, 12-14, Gaiety, Scranton; 15-17, Luzerne, Wilkes-Barre.
Imperial, Standard, St. Louis.
Irwin's Big Show, L. O.; 19, Majestic, Kansas City.
Jersey Lilies, Palace, Boston.
Jolly Girls, 12-14, Bijou, Paterson; 15-17, Electra, Schenectady.
Kentucky Belles, Avenue, Detroit.
Knickerbockers, Gaiety, Phila.
Majestics, Greenwald, New Orleans.
Mardi Gras Beauties, Olympic, N. Y.
Masqueraders, Westminster, Providence.
Merry Maidens, Star, Toronto.
Merry Makers, Eighth Ave., N. Y.
Miss New York, Jr., Empire, Indianapolis.
Morning Glories, Gaiety, Brooklyn.
New York Stars, Gaiety, St. Louis.
Night Owls, Olympic, Brooklyn.
Parisian Widows, Empire, Cleveland.
Pat White Gaiety Girls, Trocadero, Philadelphia.
Reeve's Beauty Show, Waldman, Newark.
Rents-Santley, Gaiety, Toronto.
Rice & Barton, Gaiety, Birmingham.
Rice & Barton Big Gaiety, Harlem Music Hall, N. Y.
Rialto Rondeers, 12-14, Empire, Albany; 15-17, Empire, Holyoke.
Rollickers, Star, Cleveland.
Rose Bydell, Star, Brooklyn.
Runaway Girls, Gaiety, Hoboken.
Sam Devere, Lafayette, Buffalo.
Sam T. Jack's People's, Cincinnati.
Scraper's Big Show, Gaiety, Detroit.
Serenaders, Enson's, Chicago.
Star Show Girls, Imperial, Providence.
Strolling Players, Star, St. Paul.
Thoroughbreds, 12-14, Lyceum, Troy; 15-17, Gaiety, Albany.
Tiger Lilies, Century, Kansas City.
Trans-Atlantics, Majestic, Kansas City.
Travelers' Monuments, Baltimore.
Trocadero, Murray Hill, N. Y.
Uncle Sam's Belles, Royal, Montreal.
Vanity Fair, Gaiety, Washington.
Washington Society Girls, Howard, Boston.

Watson's Burlesquers, 12-14, Electra, Schenectady; 15-17, Bijou, Paterson.
World-Beaters, Casino, Philadelphia.
Yankee Doodle Girls, 12-14, Gaiety, Albany; 15-17, Lyceum, Troy.

LETTERS

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All, Abner. Delong, Wheeler.
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Broughton, May. Fullzell, Paul.
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Belmont, Belle. Francelli & Lewis.
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Blackledge, Ruby. Foreman, Bob, N.
Boch, Otto. Ford, Miss Edith.
Bellman, Harry K. Faya, The.
Bixley, Edga. Feurt, Lois (C. O.)
Bloden, Henry. Fox, Charlotte.
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Jordan & Harvey (2).
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Kemp, Mrs. E. H.
Kirk, Jack (C. O.)
Kelvans, J. J.
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Kessley, Miss Edna.
Kelly, Frank.
Kyle, Ethel (C. O.)

La Salle, Jessie (C. O.)
Lena, Lily.
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Lawrence, Frank (C. O.)
Levin, Walter (C. O.)
Linton, Harry B. (C. O.)
Le Jew (C. O.)
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Leon, Nellie.
Leima, Louis.
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Moore, Herbert (C. O.)
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Raymond, Melville B.
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Ruy, Anna Eva (C. O.)
Rond, Dore O.
Reed, Alex D. (2).
Royer, Augustine.

Saona, Herr.
Shah, Manek (2).
Shannon, Miss Irene.
Smith, J.
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Thropp, Clara (2).
Thompson, Frank A.
Taft, Miss Billy.
Thomas, Miss Norma.
Thompson, Eph.
Truman, Wallace.
Trickey, Miss Corde.
Tully, May (2).
Tyler, William.
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WEEK OCT. 12, COLUMBIA, CINCINNATI.

Watson, Sam.
Weston, Miss Emma.
Welch, George.
Watch, C. Gilling.
Willard, Alice (O. O.)
Wassman & Fields.
Wayne, Chas.
Well, Mr.
Webber, Harry.
Williams, Leo.
Wilson, Harry.
Wilson, George.
Wolfe, Gracie (2).
Woycke, Victor.
Wyos (Ekle).
Winner Elle (2).
Welch, Pauline.

Whitely & Bell.
Ward, K.
Williams, Dot.
Willing Brothers.
Winter, Banks.
Walton, Louise.
Woodman, Joseph.
Wright, Mrs. Fred.
Ward, Miss May.
Wallace, Franklin.
Willard, Alice (O. O.)
Yack, M. A.
Young, Mrs. Wm. (C. O.)
Yates, Aubrey (O. O.)
Yule, Mabel.
Yoscarys, Mr.

ded new talk since their previous visit. Even the music is better. Edna Aug has abandoned her "scrub woman," appearing in well-fitting gowns. Her eccentricities are retained but they seem to have lost the sincerity of magnetism, and some of the conversation is mediocre. She pleased, however, after working up an effective number at the finish. "The" Quartet sang in the same delightful manner as previously. Walter Montague and Co. offer the dramatic sketch, "The Under Dog." It is melodramatic at times and sensational. The story is terse, and the piece splendidly played. Grace Wilson, very pretty, has a good deep contralto. She should have no difficulty in occupying a good place on any bill. The Tanakas, Valveno and Trask and Kinodrome complete.

FOLLY (John A. Fennessey, mgr.).—When a producer admits he borrowed material from other shows and is nice enough to tell the audience about it he deserves to be complimented. "The Cherry Blossoms" offers a combination worthy of commendation, inasmuch as the jointed matter is compact and neatly approaches the original. The opening melange is called "The Girl I Met at Sherry's." There are scenes and songs from "Mary's Lamb," "Vivian's Pappas," "The Girl from Maxim's," and "Honeymoon Trail." In addition there are familiar scenes and situations of the burlesque sort. The burlesque drama and barroom scene in the closing piece are amusing, especially the saw mill and prize fight. Some real acting is done in the "Ten Nights in a Barroom" discourse, in which John Perry and Frank H. Hollis are concerned. The one objectionable feature is the expectorating. The talk about a knot hole which takes up a lot of time and seems to be a part of the story, and a few other spicy ejaculations supported by action, might be modified. A bed and a woman scantily dressed furnishes probably too much of the "ginger" essential in shows this season. It is risqué. The comedian might also be more gentle in throwing the girls off stage to the "Look out Below" remark. The illusion showing a very pretty girl in gleeful expressions and the shadow-graphic arrangement are very effective and scored. The program for the closing piece contains from two to four characters for each of the six male principals. The idea is protean. One of the best numbers is "You Can't Be a Friend to Everybody," the song hit of "Honeymoon Trail,"

with all the effects and detail. Most of the songs were encored. "Take Me Out to the Ball Game," rendered by Lillian Perry, proved a winner. Miss Perry is alert and vivacious both in part and numbers. Lydia Carlisle played her role gaily. She acted her part; that's more the many others would have done with the same material. John H. Perry again displayed his versatility. The characters are given detail and accuracy. Mr. Perry claims sponsorship for the show. He arranged everything in it. The music is credited to Geo. A. Bodgate—that is whatever is not interpolated. The bunch of chorus girls is easily one of the features. They are a good looking and energetic brigade, always attending to their own work, without posing aimlessly or interfering with others. The garments are apparently not expensive but they show up well, and there are a number of changes. Carlisle and Perry opened the olio. They sing popular songs and pleased. Loro and Payne made a hit with their comedy acrobatics and Granville and Mack, assisted by a Simian, did well in songs and talk. Kenny and Hollis offered a diverting singing and talking act that made a very good impression.

EMPIRE (I. H. Herk, mgr.).—"Miss New York, Jr." Return engagement.

STAB AND GARTER (U. J. Herrmann, mgr.).

—A henpecked husband and a flirtatious array of female participants make up the farcical escapades captioned "The Burlesque Queen," offered this season by the "Lid Lifters" or "High Rollers," the alternating titles by which the show is known. There is not much difference in the material arrangement compared with last season's revelry of gayety, although intermittent there are reminiscences of spice. The farcical situations are well conceived and brought out. One of the most humorous is the soliloquy of the wife in mourning. It is good satire. There is considerable theatrical talk. A fancy setting in the closing piece surrounds a gingery skit similar to last season's, with talk about "shapers" and "nude" females limited to the border line of suggestiveness. The action is swift and comedy of the laugh-producing sort, due in a measure to the excellent work of John Jess, who understands the requirements without resorting to unreal methods. He was at all times legitimate, and his unctuous humor created much laughter. Chas. Barrett did well in "straight." He was not in

good voice owing to a cold. Ben Walker, Jack Davis and Lee Hickman are the other male principals, all contributing their share, according to their parts. Hattie Mills did most of the acting as the stern and suspecting wife, and she gave a creditable performance. Blanche Martin is a good looking blonde. She sang a little and mingled, as did Maudie Ellston, who posed and gyrated gaily, as she always does. There are about thirteen girls in the chorus. In the finale of the first part were twelve choristers, while the full company, including principals, aggregated twenty-two people. For a comparatively small organization the show is undeniably good. The costumes are neat, not pretentious or lavish. The musical numbers are somewhat dull, probably owing to the limited number of girls. The spangled robes over union dressings are attractive. The feelings were revealed once, although the number received several encorers from the upper part of the house. Jack and Helen Davis are skitstorial dancers and their exhibition was liked. Hickman and Jess presented their satire on "Golf," and won applause. Hattie Mills sang and danced, meeting with favor, while Rose and Ellis gave their acrobatic and barrel jumping feats, a good number. Walker and Barrett revived the "Upper Ten and Lower Five" character sketch, with descriptive songs and recitation. The latter is too long. The show this season, while not so large as last, affords diverting entertainment. SID J. EUSON'S (Sid J. Euson, mgr.).—The first Weber & Rush show at Euson's this season is "The Parisian Widows." Ed F. Rush is accused of "The Boarding House," a satire on theatres and environments. There is stage talk, fight rehearsal and other incidents of the footlights not familiar in "front." A rehearsal is in progress. The intimate talk and arrangement are not uninteresting. There are a series of highly amusing situations from the sagacity of the stage manager, orchestra leader and difficulties of the song and dance team; also likable musical numbers. The burlesque is called "A Busy Day," the scene a dry goods store, with a soda fountain and other appropriate concessions. Neither of the pieces can claim a plot, although the first has a comprehensive theme. The program lists the names of well-known theatrical stars, such as Weber and Fields, Wardell, Collier, Mantell, Lillian Russell and Daisy Harcourt. The types are not represented in character. They are sup-

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WISNERS,
VARIETY'S Chicago Office,
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—A most attractive bill. George H. Primrose and Claude Gillingwater share the feature honors. Mr. Primrose is assisted by Kennedy Brothers and Burk and Grady, agile dancers, in an attractive dancing number, scoring as well as on previous engagements. Claude Gillingwater and a company of four present "The Wrong Man." It holds many farcical situations and bright dialogue. The action is swift. The vehicle is better than the one shown here season before last. Augusta Glose returned after an absence of one year, with a well-chosen repertoire of catchy songs. A striking wire act is disclosed by the Four Harveys. It scored heavily. Snyder and Buckley have ad-

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posed to congregate at a boarding house in street dress and from there sojourn to the back of the stage where the rehearsal takes place. The idea is good. Harry Bentley gave a clean-cut portrayal of a Hebrew. Ben Pierce also made up to show the character and succeeded. Margie Hilton retains her smiles and winsome ways as of yore. She is an attractive young woman and led the feminine contingent as the soubrette or whatever she played, attired in a soubrette dress. Julia Sinclair is a good looking prominent blonde who can wear tights as agreeably as long gowns. Her "Vision of Salome" is only a vision. The "Nation" number stirred. The white suits are beautiful in design and apparently costly. The Scotch number is about the tenth seen in burlesque this season. Nearly every show has Harry Lauder or hits. The Oriental number at the finish, where invariably all the gaudily dressed ensembles are given, was attractive. Sauber and Bentley, in Hebrew make-up, sang parodies and were liked. Burns and McCone are comedy acrobats. The comedy is at times allowed to drag, but as a whole the act is good. Mary Ann Brown initiated, and her imitations were as near correct as they could be, in voice variation, manner and pose. On account of the Gans-Nelson pictures, two olio acts did not appear. They are Ben Pierce and Margie Hilton, and "The Auto Bee." The show is dressed nicely. The chorus, sixteen young girls, helped make the performance both enjoyable and attractive.

OLYMPIC (Abe Jacobs, mgr.).—Emmett Corrigan and Co., "Country Boys and Girls," Kitabansa Japs, T. Nelson Downs, Caron and Farum, Emerin Campbell and Co., Bertie Herron, Christine Hill and Co., Ed and May Woodward, Joe Garza, Cole and Coleman.

HAYMARKET (W. V. Newkirk, mgr.).—Scholl Boys and Girls, Imro Fox, Patty Frank Troupe, Rogers and Deeley, Miner-Coleman-Satterlee, Claudius and Scarlet, Ford and Swor, Clark and Temple, Miett's Dogs, Gehan and Spencer, Joe Brennan.

STAR (Tom Carmody, mgr.).—Six acts and moving pictures.

NORTH AVENUE (Paul Sittner, mgr.).—Deave's Manikins, Adele Purvis Onri, Flora Allthorpe, Herbert's Dogs, Grace Huntington and Co., Stelnert, Thomas Trio, King and Cottle, The Webb.

SCHINDLER'S (L. Schindler, mgr.).—Masloff Troupe, Ed Dunkhorst and Co., Mike Quinn, Claud Rant and Co., Jack Ripp, Minnie Westhaus.

COLUMBIA.—The Warricks, Julia Romaine and Co., Toney and Toney, Quinn Trio, Joyce Sisters, Leonard and Leonard.

LYCEUM.—Imperial Trio, Harriet Homer, Three Lelaenings, Francis Murphy.

VIRGINIA.—Real Comedy Four, Jim Galvin, Morris and Daly, Zelma Wheeler.

PREMIER.—La Pearl and Bogart, Lillian Elliott, Saparo and Bonny, The Muehlers, George Kouere, The Two Scotch Macks.

GEM.—Van Hoven, Masoney and Wilson, Arthur Higgins, Stevens and Washburn.

CRYSTAL.—The Ellises, Chas. Bradley, Singling Carrolls, Thomas and Himman.

LYRIC.—Juggling Javans, Rice Brothers, Billy McGee, Malin and Malin, Mack Sisters.

IOIA.—Francis and Virginia Rogers, Kolb and Milber, May Kirby, Prof. Wm. Krehs.

PALAIS ROYAL.—Weaver and Lambert, Tenney Trio, Fries Sisters, Haynes and Addison.

NEW GEM.—Mr. and Mrs. Monroe, Gus Burton, Mea Carroll, Golden Stock.

CHICAGO.—Healy and Klondor, John Pamplin, Wilson and Wilson, Madge Clinton.

Sam Drane, with "The Big Review," who was stricken with pneumonia a few weeks ago, is improving and will be able to rejoin the show in about a week. Dale Wilson, the singer, has joined Arthur Fabian's vaudeville act, "A Midsummer Night's Dream on the Wabash," which opened at Madison, Wis., last week. Miss Wilson was compelled to leave "The Travelers" on account of illness. Steve Jennings and Billy Goelt have formed a combination and are booking in the Middle West. The act is a versatile one, as both have distinct specialties of their own. Carrie Collins has completely recovered from a recent operation for appendicitis. Harry Rogers, who came here from New York to boost Albert Von Tilzer's publications, has a parlor room in the Sherman House. The Democratic headquarters is on the same floor, and on nearly every door is a placard of some candidate. Rogers has a card reading "Albert Von Tilzer" on his door. For several days he has been trying to explain to Democratic enthusiasts that Von Tilzer is not running for office and has no campaign

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buttons. One individual asked for "Von Tilzer" literature, and one sheets. Von Tilzer is liable to find himself elected to some office without his knowledge.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 27. The prime favorites of last week's bill holding over, with a goodly collection of newcomers added, made up a bill of decided merit. "The Phantastic Phantoms," a novelty dancing number, was the big act among the new ones. Striking electrical effects played a leading part with a clever routine of acrobatic dancing on the part of the principals, winning a strong response. Jane Courtchoue and Co. had a playlet of Western life constructed along conventional lines bearing the title "Lucky Jim." Miss Courtchoue's work in the pathetic scenes was quite effective, but the real hit was registered by Master Ross. The

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Swor Brothers, in blackface, danced a little, sang some, and unloaded a batch of crossfire material that struck home. Vinie Daly had the distinction of being the only "single" on the programme. She made three changes of costume, all well designed, but failed to arouse unusual enthusiasm. The holdovers were "The Planophlenda," Claude and Fannie Usher, Relf Brothers, and Seven Yullians.

NATIONAL (Sid Grauman, mgr.).—A lack of ginger and the presence of several familiar acts made the line-up a rather slow proposition. The McGlinn Brothers had a horizontal bar act of a good grade, though marred by some painful attempts at comedy by the clown. The Kendalls were on the programme with a "human automaton" offering cleverly done, with a flow of bright talk from the man, adding an element of comedy.

Armstrong and Davis offered a farcical sketch, "The Amateur Chauffeur," that answered its purpose as a laugh maker. Irene Bugler made a strong play in costume changes and sang fairly well. Her offering improved as it progressed and she closed strong. Wilford and "Lottie," the latter the cleverest acrobatic dog even seen here, made a decided hit. George A. Street offered a series of impersonations of the world's great commanders, most of which fell short, and if, as the programme claims, \$5,000 has been expended in effects, somebody has been trimmed. Rinaldo filed a return date. Murry K. Hill and Co. completed.

WIGWAM (Sam Harris, mgr.).—Week 27. Both circuits were well represented in the week's line-up. The Harry Kraton Co. in "Hooplaid," proved a popular offering. Fagan and Byron went in good form, the dancing specialty of Fagan making a decided impression. Florence Modena and Co., in an energetic comedy, "Bargain Day," furnished considerable laughs. The Seven Zanzibar Arabs, in a lightning routine of acrobatic work, won a strong response. Others were Fred Morton, Alice Robinson, and Valon.

BAKERS (W. Z. Tifany, mgr.).—Jessica Orr, in "Salome," held over. Continued to draw. Tatum the Mystery, an act of the mind reading sort, was heavily featured, sharing with Unthan, a remarkable armless wonder, the top-line place. Arthur and Lottie Helston, eccentric dancers; The Australian Trio, singers and comedians; Sophie Everett and Co., in a comedy sketch; The Four Musical Hodges, and Ecco Ives completed the bill.

DENVER

By CHAS. LONDONER.
VARIETY'S Denver Office.
1755 Curtis Street.

(Special Wire to VARIETY.)

ORPHEUM (Martin Beck, gen. mgr.).—Katie Barry, very successful in her bits from "Fantasia" and "The Chinese Honey-moon." "The Old, Old Story," by Frances Wilson, played here for the first time by Felice Morris, daughter of the late Felix Morris, is a weak bit of sketch writing which the players are unable to do very much with. Welch, Mealy and Montrose have "Big Screen" Welch for the comedy end, and he is the laughing hit of the show. Mike Bernard and Blossom Seeley sailed right through with Bernard's touching up of the Ivories and Miss Seeley's animated songs and dances. Doleach and Zillbauer, "Viennese Street Singers," are quite good. Maurice B. Cooke, an eccentric comedian, is in need of some new talk, otherwise he passes. Bissett and Scott "cleaned up" with dancing.

CRYSTAL (Wm. Weston, mgr.).—The Bottomley Troupe, aerial, excellent performers, and scored decidedly. Beasie Greenwood, billed as an "operatic singer," may find the reason for the merely fair reception accorded her in the billing. Were she not quite so much operatic it would be far more to her credit balance for applause. The Wanddoodle Four passed through, and still, a leaveweight German juggler, left a fair impression. Dave Herry is a comedy musical artist, and Richard Burton, the ill song permanent attraction, has "Smarty" this week.

BLOU.—Roberts' Trained Rats, Rawden and Mohan, Jenkins Sisters, George Lavender and Margaret Anderson.

NOTES.—Fred Ward, of Fields and Ward, is in Denver to regain his health. Ohana Samed, the Japanese act, plays W. S. V. A. time before going to Europe. Both Hearst and Taft played Denver this week. But neither one has signed for return engagement. Denver is now in the clutches of "The Devil," but hopes to recover soon.
CHAS. F. LONDONER.

BOSTON

ORPHEUM.—William Courtleigh and Co., in "Peaches," headlined, with Edward O'Connor getting much of the applause. "The College Girls and the Teddy Bears," a bit from the musical comedy of that name, was cut fifteen minutes after Monday and much improved thereby. Cliff Gordon and Grace Cameron hold up the comedy end, with Jolly John Larkins in good favor. Grace also does a strong dramatic bit as an Italian pennut vendor that is mighty good. Hal Hiday and Curley, in "The Battle of Too Soon," prove good laugh getters. Canfield and Carleton

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have a lot of conversational stuff, but get laughs. Hines and Remington are the same as ever, and the Taylor Twins Sisters do a novelty roller skating act, opening the bill. Next week's bill promises to be stronger, with "Salome," McMahon's "Watermelon Girls," William Dillon, the Marco Twins, the Romanos, the Australian "Tree Fellers," and Cliff Gordon in it. KEITH'S.—This house spread itself a bit this week, on account of the opening of the Orpheum, and put on the best bill for a long time. Alice Lloyd was brought over and drew a crowded house Monday, and the week. She had half a dozen songs, changing costumes for each, and went big. La Sylphe, with a good set back of her, proved a "twister" rather than a dancer, but pleased. Willie Holt, who'd been here before, went even better. "Fun in a Boarding House" is exactly what the program called it, "a comedy riot." The Kellinos, held over, Charley Case, a really good blackface comedian, Harry Allister, character impersonator, the Three Lillotts, Al Rayno's bull dogs, Callon and Smith, and Harlow and King completed the bill. NOTES.—B. F. Keith is putting up a novelty at the Bijou Dream by offering prizes for the best vacation photographs taken by amateurs this summer. They will be shown on the screen. —The new Gaiety theatre is rapidly assuming proper shape, and in a few weeks will be opened for the Wheel shows. Hugh P. McNally, recently press representative at Wonderland, is to handle this department for the Gaiety.

PHILADELPHIA

By GEORGE M. YOUNG.

This is "Founders' Week" in Philadelphia and the numerous parades held daily, with various celebrations and meetings at night, had a telling effect on the theatre patronage, though thousands of visitors helped to swell the crowds. KEITH'S (H. T. Jordan, mgr.).—A feature was a pantomimic spectacle described as "Signaling of the Treat," depicting scenes in connection with the meeting of William Penn and the Indians in 1682. Artistic stage settings and light effects added attractiveness to the scene. There were Indians, real and stage. The idea originated with Manager Jordan and was staged by Harry McRea Webster. It proved timely, interesting and, as depicted, done. Nearly all the other acts on the bill were familiar here and

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repeated former successes. Nat M. Willis scored strongly and had some new stuff which brightened his act up considerably. Clayton White and Marie Stuart repeated "Cherie," an emphatic hit. Bessie Wynn, with some new and old songs, was so well liked she was forced to go through the list. Dillon Brothers had an early spot on the bill, but proved one of the most popular numbers. No parodies were sung, the new songs being simple and funny. Scott and Wilson opened their acrobatic turn with some new talk, Scott working from the audience. They have changed the opening until they have a real good talking number before the excellent acrobatics commence. Gillett's Dogs and Monkeys pleased with their pantomimic sketch. Aside from being a copy of the Barnard act, it was well liked. Dr. C. W. Clarke and Miss Clarke furnished the thriller with their "Hazardous Globe." Farrin and Crosby filled in an early spot in good shape. The trapeze act of the Nohrens was warmly received and Evans, Emila and Evans and Kathryn Roth filled in. Frank Stafford and Marie Stone (New Acts) furnished one of the hits. FOREPAUGH'S (Jillier & Kaufman, mgr.).—Careful manipulation secured good results from the bill this week. A rapid-fire act would have helped considerably, the majority offering being of the quiet comedy class and it was not until the Musical Simpones cut loose with a ripping selection of numbers on the xylophones and drums that the show was saved. Dave Malcolm, a comedy juggler, gave it rather a weak start, a comedy juggler passed in fair shape, though he made many misses, but his efforts to appear comic weren't. Blanche Baird followed with a singing act. She made a neat appearance in a walking suit and her songs carried her through in good style. "The Old Toymaker," Farrin, seemed new in this vicinity and it was a puzzle to find out what it was all about. The story is almost completely lost. There is not even a good comedy situation to help it along. Harry Brown is the principal, his associates, who include a girl and a young man, being unnamed on the program. The Simpones' musical act was a lively number, though the usual stereotyped selections were played on the xylophone. The girl does but little drumming. The man gives quite the best imitation of a train that has been heard. The act was well liked. Murphy and Dunn pleased with their Irish talking and singing act, weakening only at the finish; when some hackneyed comedy took them off poorly. Harry Corson Clark and Margaret Dale Owen furnished the feature number of the bill, presenting the sketch, "Strategy." It is a well-constructed playlet and admirably done by this clever pair. A new sketch, "Few Minutes With Harry Corson Clark and Margaret Dale Owen," was announced for the latter half of the week. George Wilson won favor with his blackface act. The material used could stand a lot of freshening, but he put it over and was awarded his share. The Holman Brothers, the closing act, placed with their comedy bar act, which kept the audience amused and the pictures followed. B. A. Meyers, representing William Morris, was over this week and some extra billing appeared. It is likely that the intention is to give a try at the booming which has been needed. CASINO (Elias & Kohn, mgr.).—"Al Reeves' Beauty Show." Al Reeves is in his old part. Several changes were made in the bill. Adele Palmer and Co. presented a weak version of "The Wise Guy" sketch used by Edmund Hayes, the act being added. Reeves was given a great welcome here this week. GAIETY (Edward Shayne, mgr.).—"Dainty Duchesse" this week. BIJOU (Sam Dawson, mgr.).—"Frolicsome Lambs." TROCADERO (Charles Cromwell, mgr.).—"Bohemians."

ATLANTIC CITY

By SIG.

YOUNG'S PIER THEATRE (Ben Harris, mgr.). Joe Hart's "Soliloquy" in Pettin was big hit; Al Fields and Co. in "Too Much Devotion" (New Acts); Steely and Edwards, excellent musical act; Will Dockery's monologue went well; Claire Maynard, songs and changes, good; Robbins, juggler, fair. YOUNG'S MILLION DOLLAR PIER (John L. Young, mgr.).—Bachman's orchestra, W. E. Winston's seals and m. p.; doing well. SAVOY (Harry Brown, mgr.).—Jas. Dilke, blackface comedy musical act, pleased; Cecelia Weston, imitations, good; Hallie Rea, songs, good; Charles Bradley, German comedian, good; Richard Fleming, comedian, good; talking m. p.; business good. STEEL PIER (J. Bothwell, mgr.).—Haley's Band and m. p.; doing good business. NOTES.—Ed. Beehan has taken the management of Armond T. Nichols' theatre at Salem, N. J.—Amelia Bingham is underlined to open her new act here next week.—Joe Moreland is giving the effects to the m. p. at the Savoy Theatre.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—"The

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Sunny South," s. and d., well received; Ines Mac-Cauley, assisted by Clarence Olliver, "The Unexpected," very good; Bello, the laughing horse, a novelty that pleased; Paganini's Ghost, foreign novelty, good; Eleanor Henry, formerly with Fritsch Opera Co., sang well; Leo Donnelly, monologist, good; Carbery Brothers, dancers, fair. —GAIETY THEATRE (H. B. Nichols).—Uncle Sam's Belles Co. WARTER.

ALTOONA, PA.

ORPHEUM (Harry B. Hearn, mgr.).—Opened 5 with Carter and Walters Co. in "Excess Baggage," laughing hit; Berlier and Blancher pleasing; Adams and White in "The Musical Barnyard," good; Edna Farbaugh, li. songs (local) pleasing; policy has been changed to four shows daily at popular prices until after election, when two daily will be the rule as heretofore, it is announced. Business excellent. —CASINO (Jules Baron, mgr.).—The Rays, colored, good; Frank M. Frint, comedian, good; Cora Seiders, li. songs; m. p. G. L. WONDERS.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Ed. Badger, musical, good; Seymore's Dogs, good. RUCKER.

AUBURN, N. Y.

THE BURTIS GRAND (Elmer Radelle, mgr. Monday rehearsal 10:30).—Howard's Musical Ponies and Dogs, head the bill; Selma Braatz, juggler, extremely clever; The Overing Trio, juvenile entertainers, very good; Berry and Berry, musicians, pleased; Lieutenant Eldredge, sand pictures, entertained; Duff and Walsh, dancers, good; Lambert and Williams, comedy, pleased. BILLY JOYCE.

AUGUSTA, GA.

SUPERBA (F. Lucke, mgr.).—Jeanie McElroy, harpist, very good; Lew Wheeler, blackface, well received; Wilson Sisters, s. and d., pleased; m. p. L. P. D.

BEAUMONT, TEX.

LYRIO (Rupert Cox, mgr.).—Week 28: Drako's Dogs, excellent; Clark and Turner, s. and d., very good; Andrew Abbott Co., in "A Little Learning Lass," very good; Charles Carroton, blackface, s. and d., well received. —EASTIME (John I. Pittman, mgr.).—The Rays, colored, s. and d., very good; Tom Smith, li. songs, good; May Collins, s. and d., pleased. GEO. B. WALKER.

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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—Mr. and Mrs. Allison, opening the bill, laughable hit. "Four Brown Bros. and Doc Kealey, musical, fine; Schrode and Mulvey, comedy sketch, went big; Lew Bloom, tramp impersonator, a big laugh, but has some risqué lines; Hibbert and Warren, a treat; Edwin Holt in George Ade's "The Mayor and the Manicure," good; Josephine Sabel, fair; the Three Yocarys, comedy acrobats, hit.

PEOPLE'S (James E. Fennessey, mgr.).—"The Rollickers." The old Yorkie and Adams familiar "Bankers & Brokers," under the name of B. Dunne Goode & Co. The chorus is good looking, and makes many changes of costumes and can sing.

AUDITORIUM (George W. Engelbreth, mgr.).—Monday opening day under management of Mr. Engelbreth, who is booking independent, giving two performances daily, one in the afternoon and one in the evening. The seating capacity of the house is a little over 1,000, and the prices of admission are fixed at 10 and 20 cents. The bill consisted of Seymour's Dogs, a very clever act, Jessie Hale and Co., sketch; Washer Brothers, midget boxers; Smith and Daum, musical; Kush and Nickerson, comedy acrobats, fine; Jewitt, Hayes and Linn, dancing, good; Cecil Jefferson, one of the best "coon" shouters here; Armita and Burke, aerial, fine. At the price it is the best show that has been gotten together here in many a day.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Joe Cook and Brother, comedy jugglers; Devlin and Ellwood, "The Girl from Yonkers." Collins and Brown, German comedians; Earle Reynolds and Nellie Donegan, roller skating, made a big hit; The Dixie Serenaders, colored, s. and d.; Charlotte Perry and Co., "The Constock Mystery;" Pauline Hall, operatic singer; The Novello, clever act. —GRAND (R. McLaughlin, mgr.).—Ah Ling Foo, Chinese magician, clever; McGrath and Page, musical duo; James A. Welch and Co., skit, "Tim Flannigan's Flirtation;" Byrd and Vance, comedy novelties; Ed. Foster, li. songs, good; Frank Glore (Mr. Grottel, mgr.).—The Renos, "A Royal Invitation," good; Rees Brothers, gymnasts, clever; Dot Oner, comedienne; Haggerty and Le Clair and Leonard and Drake pleased; Kiles Family, a hit. —EMPIRE (Geo. Chenet,

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mgr.).—Phil Sheridan and his burlesquers; excellent show.—STAR (Drew & Campbell, mgrs.).—Empire Burlesquers with Roger Imhof. WALTER D. HOLCOMB.
DALLAS, TEX.
MAJESTIC (Interstate Amusement Co., owners; T. P. Finnigan, local mgr.).—An excellent bill was offered for the opening day on Sept. 2. The Fords, handcut escape, very good; Harry Von Fossen, late of Al G. Fields' Minstrels, highly entertaining; Hastings and Wil-

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son, "The Two Lunatics," kept the audience in an uproar; the skate dancing number of Ray and Rockwell received well-merited applause; Fivie D'Mach, Australian singer, did nicely; Elliot and West, among the best ever seen here; Charles Hughes and the Singing Girl, excellent. M. S. FIFE.

DES MOINES, IOWA.

MAJESTIC (Fred Buchanan).—Gaston and Green, brightest spot of show; Fred Singer, in his "Viola Dream," a fine piece of acting; Marquette and Sylvester, comedy acrobatic, above average; Paradise Alley went well; Bland and Lawrence, repeated former hit; Majestic Trio; Levine and Cameron. EMPIRE (M. J. Karger).—"Fashion Plates" are giving a really good show.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.).—May Duryea and Co., "The Imposter," headliner; Gardner and Sommers, musical, pleased; Barnes and Crawford, skit, well received; Myers and Rosa, went well; Seymour and Hill, comedy acrobats, big; Fred Ray and Co., travesty, shared honors; Bert and Bertha Grant, character artists, good. BLIQU (W. Putnam, mgr.).—"The Bradfords, a. and d., hit; Nello, juggler, very good; Rome and Ferguson, pleased. GIL.

KEMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Barry and Johnson, well received; Tackley and Bunnell, good musical act; Mack, Dugal and Co., in "Grit's Thanksgiving," pleasing; De Veau Sisters, clog dancing; Herbert Cyril, songs. RIALTO (F. W. McConnell, mgr.).—Ollie Clayton, Nellie Alquist, Max Bruno, Lena Cooper, Cora Cherry and Marie Roberts; good bill. HAPPY HOUR (Ira Van De Mark, mgr.).—Charles Hamer, Marie Daley, Will J. Weston, ill. songs and m. p.; good. J. M. BEERS.

ELIE, PA.

ALPHA (E. H. Suerken, mgr.).—Williams Family, acrobats, good; Sadie Hart, comedienne, good; Whitman and Davis, in "His Little Game," hit; Millie Sire, good; Redded and Hadley, good. BRUCE GRONNETT.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr. Wm. Morris, Inc.).—Josephine Ansley, singing comedienne, excellent; Deas and Deas, pleased; Friend and Downing, a hit; Earl and Bartlett, Irish comedians, well applauded; The Three Romanos, musical, very good; Horcat and Mile. Alisa, novelty, good. BLIQU (Louis Boas, mgr.).—M. p. and the following: Oliver Brothers, musical, very good; Madison and Jackson, colored entertainers, good; Ruth Maxwell, comedienne, pleased; Freeman, handout king, very good; Joe Spencer, ill. songs, excellent; People's Stock Co., comedy sketch, good; Springfield Brothers and Del Holmes, character singers and dancers, very good. PREMIER (L. M. Boas, mgr.).—M. p. and the following: Bailey and Fickett, comedy acrobats, good; The Joyces, songs and dances, very good; Jones and Sutton, colored entertainers, hit; Dancing Butlers, dancing, pleased; Wm. Barrymore and Co., comedy sketch, pleased; Geo. Dalley, ill. songs, pleased. PURITAN (F. W. Hooper, mgr.).—M. p. and the following: Clarence Dotson, songs and dances, very good; Donahitt and Jones, comedy sketch, excellent; Grace Davenport, songs, good; William Sam, song, ill. songs, well applauded. PLEASANT STREET (James Mason, mgr.).—M. p. and the following: Smith, Harris and Lawrence, comedy sketch, hit; Mahoney and Freeman, comedy, very good; Mae Lavery, songs and dances, good; May Lawrence, singing comedienne, excellent; Mason and Doran, eccentric comedy, well applauded. EDW. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Week 28: Harry Holman, hit of show; Dowley and Enid, clever pair; Alto Yolo, pleased; Arthur Beauvais and Co., in "The Wildflower," fair; Earl Flynn, catchy songs; Mile. Carrie, bell ringing. LYRIO (W. H. Randle, mgr.).—Juggling Parrotts, one of the best; Donatella and Facenda, musical novelty; Anna R. Brigham, whistler, return; Bartlett and Collins, impersonations, good; Clarence B. Ables, haritone, well. F. H. BARNES.

GALVESTON, TEX.

PEOPLE'S (J. Boyle, mgr.).—Week 28: Two Lavilians, magicians, good; Benton and McKendle, in "Vaudeville Up-to-Date," fine; Hillebrand and Vivian, strong act, pleased; Richard Hamlin, "the medley man in brown," excellent; Elliott and Le Roy, comedy sketch, good; Louise Hess, soubrette, pleasing; Mr. Jones, blackface comedian, ordinary. MILLER.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.).—Zarrell Brothers, gymnasts, excellent; Ruby Raymond and Co., "Street Urchins at the Amateur Contest," a. and d., very good; Harry LeClair, female impersonator, pleased; Harry W. Fields and his "Redpath Napoleons," "Fun in a School Room," musical comedy, very funny, a hit; Mysterious Musical Bennetts, pantomime musical comedy, novel and entertaining; Gavan and Platt, presenting "A Stolen Kid," comedy singing act, went well; Wormwood's Animals, monkey cyclists and dogs. HIPPODROME (W. Rexroth, mgr.).—Lake and Borgs, comedians, good; Billy Bowers, blackface comedian, very good and funny; Shelly Trio, juvenile a. and d., clever. J. P. J.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggeman, mgr. Monday rehearsal 10).—An exceptionally good bill headed by "A Night with the Poets," which pleased; Wilson Franklyn and Co., comedy playlet, scored heavily; Carson and Willard, German comedians, excellent line of talk; Kremke Brothers, acrobats, very fine; Crouch and Welch, clever dancers; Van Camp, magicians, amused; Richards and Grover, singing and piano, good. GAYETY (Chas. Franklyn, mgr.).—"The Rice

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INDIANAPOLIS, IND.

NEW GRAND (Shafter Ziegler, mgr.).—Carlotta, sensational loop-the-loop-a-wheel gives a thrill; Joe La Fleur, high ladder act, another thriller; Mr. and Mrs. Mark Murphy, in "The Coal Strike," good; Alice Lyndon Doll, an Indianapolis soprano, well received; Angela Dolores and Co., in "Cupid at Home," very good; Bob and Tip Co., big; Byron and Langdon, in "The Dude Detective," a continuous laugh; Goldsmith and Hoppe, comedy musicians, good. EMPIRE (Henry K. Burton, mgr.).—"Champagne Girls" Co. this week with wrestling as special feature last three days. Wrestling bouts to continue during winter. JOE S. MILLER.

IOWA CITY, IA.

PEOPLE'S (Harry Smith, mgr.).—Mr. and Mrs. Fred Jarvis, side-splitting comedy sketch; Douglass McCoullough, "the absolute best"; Elva Larsen Troup, acrobats, good. BLIQU (H. F. Pocock, mgr.).—"Terge and Daniels, good; Vardaman, female impersonator, good; Eddie G. Ross, good. J. M. M.

JACKSON, MICH.

BLIQU (Will Marshall, mgr.).—Sweeney and Rooney, dancers, very good; Potts Brothers and Co., "His Honey-moon," laughable; "The Colonial Septette," in "An Olde Tyme Hallow'en," hit. BRADLEY.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—"Lasky's 'Devil'" is the feature act; Ray Cox is splendid; The Avon Comedy Four, a scream; Mayme Remington and her Picks, pleasing; The Jewett, great; Irene LaTour and her dog, Zane, interesting; Smith and Arado, a. and d., went well. GLOBE (J. G. Foley, mgr.).—1-3: Johnson, dancer, good; Hoff and Rex, Dutch comedians, ordinary; Russell and Wildwood, sketch, rather dull. 5-7: Kollins and Klifton, banjo players, good; Lewin Martell, xylophone artist, splendid; John Dee, tramp, fair; Richard Hampson, ventriloquist, good. JESTICAM.

JOULET, ILL.

GRAND (L. M. Goldberg, mgr.).—"Fads and Follies," pleased. In the olio, Leo and Chapman, good; Staatsman and Arthur O. May, much applause; A. La Vigne, good. A. J. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Eva Taylor, headliner, good; Leon T. Rogers, musical, good; Kirkamith Sisters, pleased; John and Mae Burke, funny; World and Kingston, dancing, good; Grant and Hoag, pleased; Castellane and Brother, good bicycle act. CENTURY (Joa. B. Donnegan, mgr.).—"Imperial," Slim Williams does his blackface and it takes exceedingly well. In the olio Johnny Dove and Minnie Lee sing nicely; Gretchen and "Teddy" Beardsley, good voices; Jack and Al Gruet, blackface; Charlie Mackey, impersonates; Harry Cooper, amusing German; Ida Walling is doing the lead and Mamie Lee as the jockey recites her exciting ride to win. MAJESTIC (Thos. Hodgeman, mgr.).—"Forty-five Minutes in Stangeland," giving opportunity for the presentation of several imitations. Zella Rotall does a clever imitation of Mme. Melba; Pat Reilly does some good work; John Dempsey as "Hap Ward," and Sid Friendly as Joe Welch both good. The show includes the Tyson Sisters in a fairly good act as the "Deutscher Sisters," and "Dooley's Night Off," the burlesque. G. P. CRANDALL.

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Eight Original Madcaps, very good; The Fishers, "At the Half-Way House," well handled; De Coe, equilibrist, great; Ralph Rockaway and Ada Conway scored in a singing-talking piece; Paul La Croix, juggler, good; Galletti's Trained Monkeys; Carroll and Baker, all pleasing.

BUCKINGHAM (Horace McCorklin, mgr.).—Sam T. Jack's Burlesquers. Excellent show.

EMPIRE (Wm. Reichman, mgr.).—Opened 5. Harrison Brothers headliners with one-act skit, "The Matrimonial Agent"; Maxine Wells, comedienne; Hayes and Hayes, musical turn, fine.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—Emmet Dero, "In Dreamland," very good; Charles F. Semon, very funny; Harlan Knight, "The Chalk Line," good; The Buller Brothers, singers, very good; William Carney and Flora Wagner, dancers, went well; Harry Potter and May Harns, gymnasts, good; Allie Gilbert, singing comedienne, good. **JOHN J. DAWSON.**

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—Robish, Childress and Co., in "From Broadway to Dreamland," pleased; The Famous Heim Family, exceptionally good; H. L. Zeda, "The Fiery Dragon," very good; Krestore, the mad musician, good; Rittenhouse, ill. songs, excellent. **J. O. ASHTON.**

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Griff, juggler, headline; Al Haynes and Julia Redmond Co., in "The Critic and the Girl," good; Gertrude Purcell, ill. songs, favorite; Tom J. Bugan, scored; Bingham, ventriloquist, good; McLean Slaters, a and s., well applauded; Two Deltons, handbalancers, best of season. **THOMAS C. KENNEY.**

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.).—Chas.

Evans & Co., clever sketch; Murray Sisters, refined and pleasing; Frank Whitman, good, extraordinary gymnastics; Tony Wilson and Mlle. Heloise, both especially clever on the horizontal bar, and another act of the same order is by the Amores Sisters, who accomplish marvelous things in the way of dislocation; Clayton Kennedy and Mattie Rooney, excellent dancers. **CRYSTAL** (F. B. Winters, mgr.).—Violette and Old, mind reading work bordering on the sensational; Hennings, Lewis and Hennings, clever sketch, liberally encored; Ada James, pleasing ill. songs. **GAYETY** (S. R. Simmons, mgr.).—"Hastings Show," elaborately produced. **STAR** (F. Trotman, mgr.).—"Dreamland Burlesquers."

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, res. mgr.).—An all-comedy bill with "Motoring" at the head and scoring heavily upon its return engagement; Midgley and Carlisle, went well, next to closing; Zeno, Jordan and Zeno, excellent; Linton and Lawrence, "Married Now," many laughs; Hallen and Hayes, singers and dancers, very good; Leo Carrillo, dialect stories and imitations, goes big; Ines and Taki, musical, fair. **GILMAN.**

MONTREAL

BENNETT'S (R. A. McVean, mgr.).—The best balanced bill of the season. Brown and Navarro, character singing and dancing, opened the show and pleased greatly; Ed F. Reynard, the ventriloquist, followed with a brand new opening for his act, in which an automobile can be seen in the distance coming down a hill just before Reynard makes his entrance in his new Haynes auto, with the black figure as a chauffeur. Milt Wood, dancing act, fine; Franco Piper, novelty banjo act, went big; Mabel Barrison and Joe E. Howard are the headliners; Geo. B. Reno and Co., in a burlesque on the "Boys in Blue," got many laughs, as did the Bison City Quartette, who followed; Bessie Valdere and her sextette of

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bicycle girls closed the show and went big. **THEATRE ROYAL** (burlesque).—O. McBrien, mgr.).—"The Merry Maidens" Co. presented a smart show this week. Sam Rice, in a comedy role, scored heavily. In the olio Harry Lamont, in Italian songs, and a melodramatic sketch entitled "The Mad Miner," went big. The burlesque "At Coney Island" went very big. **ACADEMY** (H. Egerton, mgr.).—Thurston, magician, good. **FRANCAIS** (H. Leclair, mgr.).—"From Broadway to the Bowery," with Chuck Connors. **BILLY ARMSTRONG.**

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Week 28: The Bergers, comedians, good; Two Blacks, pleased; Renfrow and Janson, well received; Mrs. N. Fears (local), ill. song; Collins and Ballard, s. and d. applauded; Fred G. Cole, banjoist, fair; Graman Trio, acrobats, good. **J. F. B.**

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Cunningham and Marlon, good acro-comedy skit; Oscar Lorraine, violin selections and imitations; S. Miller Kent and Co. (2), "Marriage in a Motor Car," cleverly acted; Avery and Hart, comedians, made good, as did Joseph Hart's "Rain Bears"; Daisy Harcourt, the English comedienne, songs; Pat Rooney and Marlon Bent, good as ever; "Robbedillo," on the slack wire, a good feature. **EMPIRE** (Western Wheel; Fred Wilson, mgr.).—Pat White's "Gaiety Girls" to very good business, with Grant and Catlin, singing comedienues; Three Wilsons, musical artists; Five Malverns, acrobats; George Davis, singer of topical songs, and the sketch, "The Height of the Flight." **WALDMANN'S** (Eastern Wheel; Lee Ottelengul, mgr.).—Clark's "Runaway Girls" are drawing well with the Livingstons, acrobats; Perry and Elliott, comedians, Estelle Rose in songs; Marlon and Thompson, cornetists; Graham and Crandall, comedians; Bowery Comedy Quartet and the Parlan Novelty Girls. **JOE O'BRYAN.**

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop. F. J. Windisch, res. mgr. Monday rehearsal 10).—Rosina Casselli's performing dogs are truly wonderful; many feats of skill are included in their entertaining work; Bert Coote and Co., "A Lamb on Wall Street," very good; The Three Leightons, "A One-Night Stand in Minstrelsy," entertaining; Fiddler and Shelton, amusing; Dan Burk and his quartet of excellent singing and dancing girls, one of the hits of the bill; Lew Wells offers a monologue and some saxophone eccentricities to good advantage; some marvelous feats of balancing by Sanoume and Della were warmly received. **E. J. TODD.**

NEW ORLEANS, LA.

GREENWALL (H. Greenwall, mgr.).—Over fifty-five hundred persons witnessed the two performances of Fred Irwin's "Big Show" on Sunday. From pit to dome the house was packed. Just before the rise of the curtain for the night show the exterior of the Greenwall resembled the outside of a ball park during a world series. The "Big Show" is practically the show of last season, except in a few minor instances. "The Great White Way" is still retained as the opener. It depicts a race for alderman by McCann, Kraussmeyer and Connall, in which Connall is finally elected by nine trillions, and then some. The concluding portion of the burlesque has been changed a trifle to admit of the introduction of imitations of well known actors. Whether or no, this help is problematical. The Wardfield bit was "booed," and might be eliminated with profit. The olio is opened by James Harkins, programmed as a strenuous coon shouter. Harkins' songs bear the vintage of other seasons, and the crowd told him so with shouts of "give us something new." Walsh, Lynch and Co., in "Hucklin's Run," were the same old bit. There is a new "Thankful" in the person of Leah Starr. A speech was demanded of the trio. Gertie De

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ONE HALF HUNDRED PEOPLE

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NOBBLISTOWN, PA.
GARRICK (A. Sablosky, mgr.).—Pluto and Pluto, comedy, pantomime, very funny; Miss Pat Colinge, songs, pleasing; Shadrick and Talbot, a. and d., good; Arnold and Felix, in "Never

Again," good; Luce and Luce, musicians, good; Mlle. Riatta, in "The Artist's Dream." D. SOBEL.

PATERSON, N. J.
EMPIRE (A. M. Bruggemann, mgr.; H. J. Bruggemann, res. mgr.).—The headline act, Valerie Bergere and Co., in "Billies First Love," proved worthy of the position. Following the leaders very closely were Gilroy, Haynes and Montgomery, singing pleased, comedy, excellent; Geiger and Walters, pleasing; Lillian Shaw, singing comedienne, well received, as was Felix Adler, dialectician; Marcello, in a cloth modeling act, good opener; Keno, Welch and Melrose, acrobats.—FOLLY (Joseph E. Pine, res. mgr.).—Yankee Doodle Girls in two well contrived skits, "At the Springs" and "Seeling Paterston," together with an excellent array of vaudeville in the olio. During the last half of the week The Ducklings, a new Western Wheel spoke, held forth.
NOTE.—A new theatre, The Colonial, is about to open with moderate priced vaudeville and moving pictures at 202-206 Market Street. FRANK A. EAKINS.

PAWTUCKET, R. I.
LYCEUM (A. Stone, mgr.).—The Silver Star Burlesques present the neatest and cleanest show of the season. Nina Searies and Tina Davis, songettes, do well with a number of songs. A song ridiculing the Hebrews should be dispensed with. Deming and Vine, excellent a. and d. hit of show; The Casters, comedy sketch, fair; Annie May, excellent; Gersen, Regan and Peck, excellent tumbling.—KEITH'S (C. Huntington, mgr.).—Will and May Reno, comedy sketch. Hughes Bros., Marjorie Kendall, all good. S. M. SAMUELS.

PROVIDENCE, R. I.
KEITH'S (F. Lardner, asst. mgr.).—Margaret Wycherly, stock favorite here, put one act play, let; Hawaiian Trio, rare exhibition of music and dancing; Willy Pantzer Troupe, fine; Donald and Carson, good; the Adelmans, pleasing; Amy Anderson and Co., acrobatic act; Kaufman Bros., ragtime act, fair; Newbold and Carroll, splendid setting; Johnson and Hardy, good singers.—IMPERIAL (John P. Hill, mgr.).—"Washington Society Girls," pleasing show. S. M. SAMUELS.

READING, PA.
ORPHEUM (Frank D. Hill, mgr.).—Frank Le Dent, laughable juggling act; Natalie and Aurie Dagwell (New Act); Trorollo, pleased; Lawrence Crane, legions, clever, but talk poor; Abbott and Minthorne Worthley, very pleasing act; Willie Weston scored; Willard Simms and Co., laughing hit.—GRAND OPERA HOUSE (Reis & Appell, mgrs.).—M. p. and Collins and Jewell. Whip-Poor-Will Quartet, The Thrillers.—NEW BLISS (director S. Lubin).—M. p. and Biamphala and Her George Clark, Ray and Raynor and Thos. A. Mackey. G. R. H.

ROCHESTER, N. Y.
COOK'S OPERA HOUSE.—Julius Steeger, in "The Fifth Commandment," several times on the same stage, won the usual testimonial; Lulu Beeson and Messrs. Ward and Webber, in "A Night in El Paso," splendid setting; Four Castling Dunbars, did well, and the Picaro Trio, acrobats, skillful; Abel and Irwin, sang and danced; Coates and Grundy, colored comedians,

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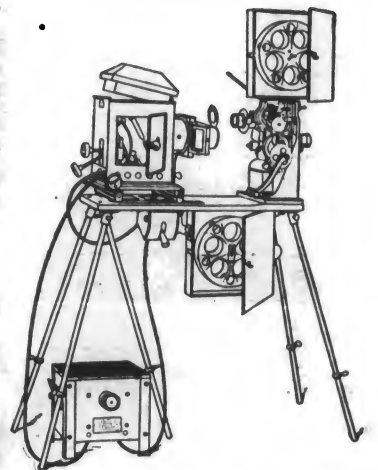
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SEND FOR DESCRIPTIVE CIRCULAR NO. 302.

NEXT WEEK'S SUBJECTS:
Shipment, Oct. 13, 1908: **"THE BRIDGE OF SIGNS."**—Dramatic. Form 303.
Code, VELUTINOUS. Approx. Length 1,000 feet.
Shipment, Oct. 16, 1908: **"EX-CONVICT No. 900."**—Dramatic. Form 304.
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with three girls, were liked.—CORINTHIAN.—With more new scenery and better costumes than usual with burlesque shows, the "Reutz-Santley" came to the Corinthian. Good olio. Ayas Hara, the Greek exponent of the "Salome" dance, gave an artistic performance; Fred N. Strauss, for eight years manager of the Corinthian, who resigned last year to go on the road, is at the head of the company as business manager.

SALT LAKE CITY, UTAH.
ORPHEUM (Martin Beck, gen. mgr.).—Week 27. Maurice B. Cooke has a novelty; Mr. and Mrs. Erwin Connelly, "Sweethearts," unique offering; Doleach and Dillbauer are very capable with their accordion; Melville and Stetson have a care dispenser; The Okuras do a pedal balancing turn in good shape, and the Kiofome completes the bill. JAY E. JOHNSON.

SEATTLE, WASH.
ORPHEUM (Carl Reiter, res. mgr.).—Week 27: "Military Octet," headline; Four Rianos, hit; "The Operator," appreciated; Helen Bertram, fine; Julia Kingsley and Co., laughable; Dancing Mitchell, good; Jupiter Brothers, mystifying.—STAR (F. H. Donnellan, mgr.).—Frisiavo, held sway; Enigmarelle, Joe Hardman, Maginami Family, Jolly and Wild, the Newsome, acrobats; Hawley and Olcott, Eddie Roesch, Ill. song.—PANTAGES (Alex. Pantages, mgr.).—Hardeen, The Swickards, comedy singing; Tom-Jack Trio, Lester and Quinn, Laredo and Blake, Arthur Elwell, Ill. song.—SHANNON'S.—Musical Gardners, headliners; Elona Leonard, Claudia Colonna, O'Brien, Alice Wildermere, Ill. song.


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FAMILY (W. D. Nields, mgr.).—Monday rehearsal 10.—Sullivan Brothers, a. and d., good;

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ST. LOUIS.

By RICHARD SPANER.

COLUMBIA (Middleton & Tate, mgrs.).—Hal Davis and Co., in "Pale," old but entertaining headline; Grafs's Prodiges, is "something different" and fits The Kinstons, vocal imitations, pretty act and stay just long enough; Max Witt's "Singing Colloids," bit; Ward, Claire and Co. start the laughing noise, which up to their advent on the stage is not so very loud; Byers and Hermann, good; Bonnie Gayford, "The Girl from Posey County," may be said to be on her native heath when she gets among us. Altogether the bill will more than pass, and this is Velled Prophet's Week in the old town when all signs of theatre patronage fail and the place is abandoned to the visitors from abroad.
AMERICAN (J. and S. Oppenheimer, mgrs.).—Julie Herne, scion of the illustrious Herne of romantic drama fame, starts things at the American. Her sketch, "A Mountain Cinderella," would be impossible in less capable hands. The

act by the "Six Little Girls and a Teddy Bear" is a dear wee bit. Ray L. Boyce, monologist, will pass. Harry Leeds and Trisix Le Mar in a sketch, the Frederick Musical Trio, Barlowe Ponies and Dogs, and Powell, the magician, fill out a bill generous in proportions.

STANDARD (Leo Reichenbach, mgr.).—"Fay Foster's Burlesquers." "The Sultan's Bride" brings up the full strength of the company, and in the big olio are: Herbert and Willing, in their laughing oddity; Arthur Yule and Allie Simpson, Grace Orma, comedienne; Orletta and Taylor, the sweet singers; the Great Cavana in his wire act; the Four Columbias, and "The Girl from Chelsea."

GAYETY (O. T. Crawford, mgr.).—"The Serenaders." Bright aggregation of vaudeville talent.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Ellsworth and Burt, "His Day Off," bit of bill; Perry and Pierce, usual German skit; Lonnie Follett's impersonations scored heavily; Robert Chaseane and Co., distinct bit; Ray V. Murray's songs went fine.—PACIFIC (P. Gordon, mgr.).—M. p.—NOTES.—The Star has closed.

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CRYSTAL (Fred. Cosman, mgr.).—Williams, Thompson and Copeland, laughing hit, new version of "Fun in a Railroad Station"; Ad Haurit (New Acts); Two Martelles, bicyclists, of the best; Clamage and Figg fared well in opening. —NOTES.—Frank Roth, Ill. songs, has returned to Crystal after three years on the road. Harry K. Beaumont has returned to Denver. It is reported he will manage house in Greeley, Col. —The Lyric has changed hands, taking effect 5; Samuel Stone, a local man, has purchased the lease. The Cameraphone may show there two weeks.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Mile, Adelaide and assistants presented clever dancing sketch; Marcella's "Bas Relief," artistic; Stuart Barnes, funny; Majestic Musical Four, good; Bellong Bros., good; W. E. Whipple, good; Eleanor Falke, good; Clement and Co., entertaining. —GAYETY (Thos. R. Henry, mgr.).—Of excellent quality is the bright show given by "The Casino Girls." —STAR (Harry H. Hedgess, mgr.).—"Sam Devere Show" contains a number of clever people and was well received.

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Ask Mitchell and Grant.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Opened with one of the best vaudeville bills yet presented there. Solomon the Second astounded with mathematical calculations; Howard Truesdale and Co., "Aunt Louisa's Advice," well received; Belle Stone, novel and sensational act; W. F. Judge, scored; Gardner and Golder, pleasing. —GRAND OPERA HOUSE (Chas. W. Feltner, mgr.).—Kelley and Barret, bit in travesty; Myrtle C. Byrne, ride shot, very clever; Martines and Martines, very good; Atwood and Perry, did well; Marion and Glendower, in splendidly acted playlet; Emma Loose, powerful baritone voice; Sam Williams, a pianologist, repeatedly recalled. —THE NEW VICTORIA (Geo. Schaffer, mgr.).—Opened 5 and was filled at both performances. It is one of the prettiest theatres in this part of the country and a most entertaining vaudeville performance at popular prices. The following is a part of the program: Covington and Wilber, in "For Her Sister"; Martynne, mirror dancer; Marvin Bros., novel acrobatics; Dave Nowlin, Fresh and Montgometry, very entertaining. C. M. H.

WILLIAMSPORT, PA.

FAMILY (Fred. McLaughlin, mgr.).—Wartenburg Brothers, novelty dancing, decided bit; Cal Stewart, monologue, better than ever; Conolly, Weinrich and Connors, musical melange, very good; John Zwickler, clay cartoonist and musician, well liked; Murphy and Willard, "The Phenomenon," good; Mr. and Mrs. John T. Powers, comedy, pleased. STARK.

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The Champion Singers of Vaudeville.**FIDDLER and SHELTON**"Suffocated with Delightfulness."
Week Oct. 12, Poli's, Hartford.

Direction, FAT CASEY.

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NELLA WALKER,
in "The Girl and the Pearl."
Booked Solid United Time.

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MISS NANCY REED AND
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BEST BIG ACT IN ONE
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GLOCKEROne of the features with
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Week Oct. 12, Poli's, Waterbury.
Booked solid for season.**HENRY and YOUNG**

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A Comedy Chapter Taken from Life,

"NEVADA"**BILLIE REEVES**
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"FOLLIES OF 1908."

Management, MR. F. KIEGFELD, JR., '08-'09.
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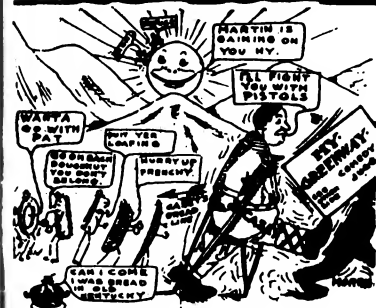
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Booked Solid until July, 1909.

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good. What do you think of that?CHARLES B. GUSSIE
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"WHO'S YOUR FRIEND"
Exclusive Direction
LYKENS & LEVY

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as MR. HALEY
as STUB
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BAYARDO as PROCESSION
WITH CHAS. WALDRON'S "TROCADERO BURLESQUES"

MR. EVERYBODY says "It's Great" ASK HIM
WEEK OCTOBER 12, MURRAY HILL, NEW YORK



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"THE BARBARIAN"

(INGOMAR)

FREE ADAPTATION OF FRIEDRICH HALM'S "SON OF THE WILDERNESS."



There are doubtless few persons in any theatre-going community who are not familiar with the play "Ingomar." The character of Ingomar has ever been a favorite one with the famous leading actors, of all times, as has been that of Parthenia with the leading actresses, the histrionic scope of the parts being exceedingly broad and impelling, actuating in a superlative degree the dramatic force of the players. With characters clearly drawn, and an unbroken succession of stirring situations, one can easily imagine the story being portrayed successfully in moving pictures. Appreciating this, the Biograph Company took up the subject, and with careful thought and handling evolved one of the most artistic works in motion picture photography ever seen. Staged and costumed with vivid accuracy and enacted by professionals of sterling merit, the result is truly amazing. Never before has a film subject been so intensely charged with veritable atmosphere of a country and period. One, indeed, would imagine they were translated ethereally to the sunny land of Hellas. Our story, though a free adaptation of the play, moves swift and convincingly, eliminating that tediousness unavoidable in a dramatic stage performance. Points are reckoned and attained quickly, though not abruptly, which is largely due to the excellent work of the actors. The photographic quality of the subject is perfect, with many of the scenes beautifully tinted, making it the most attractive feature film ever produced.



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RELEASED OCTOBER 16th

"THE VAQUERO'S VOW"

Manuela, a beautiful Mexican girl, is the object of the pure, honest affections of Renaldo, a poor Vaquero, and while she is touched by his tender attentions, she shows a decided preference for Gonzales, a dashing young musician. Little does she realize that his attentions are induced by selfishness, for he knows that her father is well provided with earthly possessions, which he hopes to share. Rejecting Renaldo, she marries Gonzales. At the ceremony Renaldo, though an unbidden guest, approaches and, acquainted with the true nature of the musician, warns him to be faithful to his bride or beware. Gonzales treats this with extreme sang-froid, and when the guests have departed insists upon opening the marriage-box, expecting a goodly sum of money, but his rage is unconfined when he finds it yields but a sheet of

LENGTH, - - -



paper, on which is written: "Her husband's love is the bride's best dowry." Throwing his wife from him he departs for the wine-shop, where he plunges into a whirl of dissipation with his ribald associates. Lack of funds sends him home to demand his wife's rings and bracelet, on which to raise money for drink. This she refuses, but is beaten and choked into insensibility and the valuables taken. Back he goes to his despicable companions. Renaldo learns of this, goes to the tavern to remind Gonzales of his warning, and a terrific battle ensues. With raplars they start, but as the fight progresses these are discarded for more deadly weapons. About the room they struggle, wrecking the place, until at last Gonzales is bested by Renaldo, who at the intervention of Manuela, spares his life and leads her from the place.

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CLAIRE ROMAINE

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SING HER 2 BIG LONDON SONG SUCCESSES

"Call 'Round Any Old Time"

AND

"I HAVEN'T TOLD MY MOTHER UP TO NOW"

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NEW BRUNSWICK, N. J., WEEK OCT. 12.

Direction ALF. T. WILTON.

The Man With A Thousand Songs

WILLIAM DILLON

Two Big Songs

"Playtime" HIT "Playtime" HIT "Playtime"

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A Novelty Number

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VARIETY

VOL. XII., NO. 6.

OCTOBER 17, 1908.

PRICE TEN CENTS.



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The Man With A Thousand Songs

WILLIAM DILLON

HERE AGAIN! Orpheum, Boston HERE AGAIN!

BOSTON HERALD:

Will Dillon is playing a week's engagement, and presented for the consideration and merriment of yesterday's audiences a brand new selection of songs. Dillon has a way that is all his own, made the more effective by the dress he affects. His masculine adaptation of the sheath gown, the directoire, the princess and two or three other costumes made a big hit. The audience tried hard last night to induce Dillon to sing his "Every Little Bit Added to What You Have" song, but he did not respond.

A HIT **"PLAYTIME"** GET IT

ANOTHER RESERVED

"I'd Rather Have a Girl Than an Automobile"

WITMARK & SONS, Publishers

HAVE SOME GOOD COMEDY SKETCHES AND PLAYS TO LET OR SELL

Care of WM. MORRIS, 1440 Broadway, New York City

VARIETY

VOL. XII., NO. 6.

OCTOBER 17, 1908.

PRICE TEN CENTS.

LOTS OF SPECULATION DUE TO JOHN CONSIDINE'S VISIT

Westerner in New York. Possibility of a Change in the Sullivan-Considine Bookings Talked About. Nothing Tangible.

The talk in variety circles this week has been of the possible outcome of John W. Considine's visit to New York.

The boss of the Sullivan-Considine Circuit arrived in town Monday. Since then he has visited Martin Beck at the Orpheum offices, also William Morris in the latter's office.

Due to the situation the Sullivan-Considine Circuit is in as regards its connection in the Northwest with the Orpheum Circuit, while opposing houses run under their joint interests, and in direct competition to the Pantages' Circuit (booked by the Casey Agency), Considine's call upon Morris was thought to have a peculiar significance.

Nothing definite could be obtained. Mr. Considine has been about the city all week, but could not be located at either his New York office or the Hotel Metropole, where the Western manager stops. Chris O. Brown, the S.-C. New York manager, referred a VARIETY representative to his chief for any information. At the Morris office nothing could be gleaned.

The Royal Musical Five, supposed to be a "Morris act," and who opened the season on the Morris Circuit, are at the S.-C. theatre in Winnipeg this week. After playing the S.-C. time the act returns to Morris, holding a blanket contract from the opposition circuit for about 35 weeks.

APPLICATIONS TO INDEPENDENTS.

Twelve theatre managers have made application to be accepted on the Independent vaudeville circuit, said William Morris last Wednesday. Mr. Morris had a list of the dozen in his pocket, but would furnish no information relative to any.

Two out of the twelve made the appearance of Harry Lauder in their theatres a condition of the booking proposition, Mr. Morris stated. All the applications were being looked into, he added.

DRAMATIC TEACHER WITH SKETCH.

The "Sleepwalking" scene from "Lady Macbeth" may be shown the vaudevillians by Adeline Stanhope-Wheatcroft, the instructress in the art of dramatics, who has been at the head of a school in New York.

Castings are now being made for future time or an opening.

BESSIE CLAYTON GOING WEST.

Everything pointed this week to Bessie Clayton, Julian Mitchell's agile dancing wife, commencing a vaudeville tour over the Orpheum Circuit.

Lykens & Levy were attending to the details, and the only impediment was a slight difference in the weekly consideration. If that should prove a positive block to Miss Clayton's western tour, the dancer will probably be seen again in New York vaudeville.

GOTCH SAILING SOON.

Frank A. Gotch, the heavyweight wrestling champion of the world, now in vaudeville with "All About a Bout," sails for England shortly to begin a fifteen-weeks' tour, opening in Liverpool, Nov. 9. The act is at the Chicago Olympic this week. The European salary fixed by the act is \$1,000, the same as received over here.

ABOUT THE WM. PENN.

Philadelphia, Oct. 15.

It was rumored this week that a local trust company had agreed to finance the work of completing the William Penn Theatre in West Philadelphia and that Klaw & Erlanger would have the house when finished.

TED'S LAST AT MAJESTIC.

Ted Marks' fourth and last Sunday concert at the Majestic Theatre will be given to-morrow night. Ted will look for another home further downtown.

CANCELS MINNIE PALMER.

Following her appearance Monday evening at the American Theatre, Minnie Palmer ("My Sweetheart") was notified by William Morris that her contract to play for William Morris, Inc., was canceled pending the procurement by her of a company equal to the one he had seen Miss Palmer play with in London.

It is some years since Miss Palmer has appeared on the American stage. She was booked by Morris in her present sketch, "Little Miss Mischief" while the Independent manager was abroad. Her contract called for eight weeks at \$400 weekly. It contained a "personnel" clause, providing Miss Palmer should present her playlet with the same cast seen abroad.

This Morris claims she did not do. Miss Palmer replies Morris was informed in London by her she would engage an American company. Morris answers that had she engaged a competent American company, he might not have objected.

It is understood Miss Palmer has placed the matter with her attorneys. She appeared at the Savoy (Morris), Fall River, last week.

"MY SWEETHEART" QUILTS.

St. Louis, Oct. 15.

The "My Sweetheart" Company which "Yours Merrily, John R. Rodgers" has been piloting about, and in which John H. Havlin has been reported interested, closed here last Saturday night. The members of the cast immediately set sail for New York.

Minnie Palmer, who originated the title role of the piece and still bears the soubriquet, opened in New York on Monday as a vaudeville feature. It may look like a funny coincidence.

BLANEY'S, YONKERS, CLOSES.

To-night (Saturday) will witness the final vaudeville performance at Blaney's Theatre, Yonkers, as a spoke in the Morris Circuit.

It was decided early this week to close the house, the patronage indicating chronic "Yonkerites." The departure of vaudeville from Blaney's will leave the Orpheum (Harry Leonhardt, manager) the sole distributor of "acts" in the burg.

ARRANGING FOR MME. KALICH.

William Hammerstein is holding open a week in November for Mme. Bertha Kalich, the Russian tragedienne, and other United managers are arranging enough time to give her a tour of a specified number of weeks in vaudeville beginning at that time. When booking demanded has been made up Mme. Kalich will affix her signature to the contracts.

The vehicle for the tour has not been decided upon. The second act of "Mona Bana," which Mme. Kalich considers her best part, may be used or a new sketch by Israel Zangwill may be presented.

Negotiations for the vaudeville engagement were carried on by Alf T. Wilton. The salary remains a secret.

MAY LESLIE IN "VODE."

At the Bijou, Bayonne, this week May Leslie, late of "The Follies of 1908" and other pieces, is playing in a musical comedy sketch, assisted by three girls and William Glaser, a brother of Lulu.

Max Sherman of the Casey Agency is directing the act.

RETIRES AFTER TWENTY YEARS.

Chicago, Oct. 15.

Abe Jacobs, manager of the Olympic and associated with Kohl & Castle interests for the past twenty-two years, will retire with the closing of the theatre for repairs preliminary to its reopening.

Mr. Jacobs during his long term of service has enjoyed a huge measure of popularity.

\$1,200 FOR "BATTLING" NELSON.

Boston, Oct. 15.

The Howard will pay "Battling" Nelson, the lightweight champion pugilist of the world, \$1,200 for the week of Oct. 26, when Nelson makes his first stage appearance since his defeat of Joe Gans for the title.

This week and next the Howard shows the Nelson-Gans fight pictures as a preliminary introduction for the champion.

NORRISTOWN HAS ONE.

Norristown, N. Y., Oct. 15.

The Garrick opened here last Monday with a regular two-day vaudeville show of seven acts, booked through William Morris, New York.

RATS EXPEL TWO MEMBERS.

At the meeting of the White Rats on Tuesday evening Claude Thardo and D. Axtell, two of the members of the order, were expelled.

Both expulsions were made under Article 15 of the Constitution, which provides for the lending of money to members.

The White Rats has advanced to members in immediate need of funds for travel, etc., about \$20,000, and it is considered a great convenience, relieving an embarrassment which might prevent the fulfillment of an engagement.

The loans have been granted under a liberal construction of the article covering the cases. A member need only to present evidence of a contracted engagement when an amount sufficient to take him to the opening point is temporarily loaned.

While the borrowing of the money has been easily accomplished, the order has been stringent about a repayment. At the club rooms this week it was said that while the same liberal policy in the advancing of moneys would be continued, it was expected the prompt action on the two delinquents would deter similar cases in the future.

The case of Thardo was stated to have been an aggravated one.

POLI'S NEXT ON MONDAY.

Wilkes-Barre, Pa., Oct. 15.

S. Z. Poli's new theatre, costing \$150,000 (with the site), will open here next Monday. Prices will range up to fifty cents. Wilkes-Barre is nine miles from Scranton, where the Poli Circuit has another stand.

The opening program will be Clarence Wilbur and his Ten "Funny Folks," Edwards Davis and Co., Mme. Emmy's Pets, Wilbur Mack and Co., Lillian Shaw, William Court, Una Wordell and pictures.

ED GALLAGHER SECURES DIVORCE.

The Supreme Court has granted Ed Gallagher, formerly of Gallagher and Barrett, a divorce. A child, four and one-half years old, has been given into the care of the father. The decree was handed down last week.

Johnny McVeigh, at present playing with Rolfe's "College Girls," was named as one of the co-respondents.

ONE-NIGHT PICTURE CIRCUIT.

Phil Hunt, the agent, with others, is accumulating a circuit of one-night-stand combination theatres in New York and New England over which a moving picture show, with a few vaudeville acts, can travel for a week or longer, lingering one day only in a town, giving three performances at moderate prices.

This will be a new feature of the moving picture and vaudeville business which clash with each other in many places.

SMALL HOUSE IN BALTIMORE.

Baltimore, Md., Oct. 15.

In about two months a small house to play vaudeville only will be opened here. The weekly bills will run between \$600 and \$700. The Morris office will furnish the numbers.

LUBIN PLAYING 9 ACTS.

Philadelphia, Oct. 15.

Lubin's Palace in this city is giving a moving picture and vaudeville show, using nine acts weekly secured from the Morris office in New York City.

THE PENN VAUDEVILLE CO.

The company organized by artists to secure a chain of smaller houses booked in conjunction with the Morris Circuit has been named "The Penn Vaudeville Co."

Among the reported subscribers are Julian Rose, Charles Barnold, Cliff Gordon, Carleton Macy, Fred Niblo, Doc Reiss and several others who prefer their names not published.

It is also said that William Morris has taken a financial interest in the new company, lending his substantial as well as moral support to the enterprise, which aims to control a "ten-twenty-thirty" vaudeville circuit.

The opening wedge has been Forepaugh's, Philadelphia, from which reports arrived of increased receipts this week, the first under the new management. B. A. Myers, the agent, has become interested in the venture, and a foreign connection with artists on the other side is expected through Richard Pitrot having subscribed to the stock.

The subscription books will be thrown open to all artists. The present list of stockholders is receiving additions daily. Many artist-subscribers' names do not become known through the present conditions in vaudeville.

Several theatres capable of playing the class of entertainment proposed are under the consideration of the company.

CALLED "AN UNCROWNED QUEEN."

Boston, Oct. 15.

During the dinner tendered to Alice Lloyd at the Hotel Somerset on Tuesday evening, Carl Lothrop, manager of Keith's, where Miss Lloyd is concluding a most successful engagement of two weeks, presented to her, upon behalf of some of Boston's prominent citizens and patrons of his theatre, a huge solid silver salver, inscribed "To Alice Lloyd, 'An Uncrowned Queen' from her Boston Admirers."

Miss Lloyd leaves here to appear at Shea's, Buffalo, next week.

MANAGER BISTES FINED.

New Orleans, Oct. 15.

Before Judge Skinner yesterday Manager Jules Bistes of the Orpheum was given the alternative of paying \$10 or spending twenty days in durance vile for the violation of the ridiculous Bryne law, which prohibits the seating of patrons in a theatre while the curtain is raised.

Mr. Bistes submitted to arrest as a test of the measure, and has appealed to the higher courts from the penalty imposed.

LEGIT WANTS IRENE FRANKLIN.

Irene Franklin, the character singing comedienne, has received offers from Klaw & Erlanger and several of the lesser producers in the musical comedy field to take feature parts in musical comedies.

Miss Franklin has been booked far ahead in vaudeville, and none of the proposals has yet been entertained for the immediate future.

WELCH LEAVING THESE SHOW.

In about six weeks' time Joe Welch will leave "Morning, Noon and Night," the M. M. Thiese show which started out this season.

Mr. Welch will return to vaudeville, playing for the Morris Circuit.

WILMER & VINCENT'S STATEMENT.

For the past two weeks many rumors have been current of Wilmer & Vincent's plans in connection with the firm's vaudeville circuit. One report was that the entire chain would be converted into moving picture houses. Another had it Wilmer & Vincent would make a change in booking connection. Their houses are now supplied through the United Offices.

Walter Vincent said this week there was no foundation for any rumor afloat. "It amounts to this," he stated. "In a couple of towns we are going to play a combination of vaudeville and moving pictures instead of the higher priced and graded vaudeville only. A very good reason may be given for each change."

"In Easton, Pa., for example, we have a theatre which may be too big for the town. We can make more money with a picture policy than we have with vaudeville, so we shall play the pictures. During the summer that policy returned us a profit there, but to take up outstanding contracts we opened the Easton house for vaudeville."

"At Richmond, the situation is simple. We inaugurated vaudeville there at our Colonial, but Richmond does not want vaudeville, so we shall give it pictures. Altoona opened with pictures and vaudeville, but the remainder of our circuit will continue to play vaudeville as heretofore. In some of our cities business has been excellent, and no thought of changing has even been entertained."

"As far as a change of bookings, that's absolutely out of the question. The denial can't be made too positive. We have never given that subject an instant's thought."

OLYMPIC OPENS NOV. 9.

Chicago, Oct. 15.

The Olympic Music Hall, under the management of John J. Murdock, will open on Nov. 2 as a regulation music hall, playing a straight variety program made up of numbers adaptable to the policy.

Smoking will be permitted in the theatre, which will be closed for the two weeks just previous to allow of extensive repairs.

Martin Beck in New York will place the Orpheum shows for Mr. Murdock.

"EXTRA! STEINER SOBER!"

Someone interested in the success of Harry Lauder over here "staked" the newsboys around Times Square to call out the day the Scotchman arrived "Extra; Harry Lauder in America."

This the boys did lustily until an intimate friend of Doc Steiner, the foreign-United-booking-agent, bribed the boys to yell "Extra; Doc Steiner Sober." It caused a riot around the Metropole.

ORPHEUM, WATERTOWN, CLOSSES.

Watertown, N. Y., Oct. 15.

The Orpheum, which opened the season with Independent vaudeville six weeks ago, has closed. Manager Mack has been in New York several days, and no information concerning re-opening can be obtained either from the owners or the advertising agent. The house was not a paying venture last season.

This is a very small town, yet there are five moving picture places here, with vaudeville in each.

NEW GREENPOINT OPENS.

Every inch of space in the handsome new theatre Percy G. Williams has given to Greenpoint (Brooklyn) was occupied by natives who thronged the house to witness the inaugural last Saturday night.

"The Greenpoint," as the addition to the Williams Metropolitan Circuit has been named, would be an attractive theatre anywhere. For the section of Brooklyn it is located in, The Greenpoint is magnificent. It is the first real theatre to be erected there, and has a population of from 100,000 to 150,000 to draw from, including Long Island City. The nearest theatre to it is in Williamsburgh, some miles away.

The new Greenpoint has a 25-foot entrance from Manhattan Avenue, the main thoroughfare of Greenpoint (which might be compared to Eighth Avenue, New York). A wide and pretty lobby takes one into the auditorium, on a plot 100 x 150, seating a little over 1,800, and with a total capacity of 2,000. There are 750 seats on the orchestra floor. The color scheme is a rich red with sage green. The hangings are of velvour in three colors. The dimensions of the stage will allow of any act being presented.

A flashlight was taken of the first night audience, Mr. Williams "following" McIntyre and Heath, the feature of the specially arranged program, with an announcement to that effect, a neat brief speech in which the manager introduced himself to the Greenpointers.

During the evening the press room was gaily dressed with large cold bottles and things that go with them, which, together with the excellent show, made for a most enjoyable evening.

The program placed together for the first performance only consisted of McIntyre and Heath, Laddie Cliff, Barry and Wolford, Richard Crolus and Co., Work and Ower, "A Night on the Hudson," El Cato and Mueller, Chumm and Mueller. This week's regular show is headed by Eva Tanguay.

Among the New Yorkers present for the premiere were Martin Beck, Morris Meyerfeld, Jr., Pat Casey, Charles Felekey and Dave Robinson.

The lobby was laden with floral horse-shoes and other unique concoctions, one attracting particular attention being a miniature representation of the "Merri-mac" and "Monitor," the "Monitor," the sea terror of the Civil War, having been built in Greenpoint.

The resident manager of the theatre is Benedict Blatt, John J. Dunn is treasurer, James Collins stage manager and Harry Jacobson orchestra conductor. The admission scale is from 15 to 75 cents at night; 15 to 50 cents matinees.

The new house makes the seventh of Mr. Williams' theatres—Colonial, Alhambra, Orpheum, Crescent, Gotham, Novelty. The Colonial, Alhambra, Orpheum and Greenpoint are first-class vaudeville houses, all located in Greater New York.

PLAYING AT 73.

A celebration of Annie Yeamans' seventy-third birthday will occur on Nov. 19. "The Grand Old Lady of the Stage" will reappear in vaudeville Nov. 9 at Hammerstein's, and may continue on variety time. Mrs. Yeamans delivers a monologue, and has played intermittently of late. Alf T. Wilton, her agent, arranged the Hammerstein engagement.

VARIETY

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Joe Boganny, the understander of the Boganny Troup, weighs 280 pounds.

The Anna Held show will probably first see the light on Oct. 26.

Jos. W. Gaite's "Follies of 1907" will close its season Nov. 7, probably at Rockford, Ill.

Wilmer & Vincent's theatre at Easton, Pa., returns to a policy of vaudeville and moving pictures next Monday.

Ted S. Barron, the music publisher, is preparing "A Birthday Party" for vaudeville. It will contain four girls and four boys.

Georgia Lawrence and Kenyon Bishop have a sketch in which they will appear Nov. 2, placed through Wesley & Pincus.

Junie McCree will play the Lincoln Square Oct. 26, afterwards taking up other engagements on the Morris time. Myers & Leavitt did the booking.

Harry Mundorf, of the Proctor Booking Office, is spending two weeks at Lakewood.

Feiber & Shea's "Palace Girls" have been placed on the Western time, opening Nov. 2 in Chicago.

Miss Pat Collinge, an English singing comedienne, was out of the Keeney (Brooklyn) bill after Monday.

Rose La Harte, who has returned to New York, will not play at Copenhagen (Denmark), on Nov. 1, as booked.

Piquo, a foreign comedy bar act, opened at Allentown, Pa., this week, booked by A. E. Johnson of the Casey office.

Florence Hughes for the past two seasons with Harry Bryant's Extravaganza Company, has left the organization.

"Birdland" did not open at the Colonial this week, postponing its local premier until the Orpheum, Brooklyn, next Monday.

Harry Lauder has two more weeks at the Lincoln Square. From there the Scotch comedian will go to the Orpheum, Boston, returning to the American, New York.

Adelaide Keim is ready for vaudeville. Jules Ruby is looking for the first place.

Clarice Mayne, an impersonator, billed as "The Elsie Janis of England," opens at the Colonial Monday for her debut on this side.

Agnes Lynn has been persuaded by Gus Edwards to continue in "School Days." The Edwards show opens next week in Louisville.

The Family, Passaic, N. J., opened with vaudeville Monday. Last week it was erroneously stated it would be the Family at Paterson.

While playing at Easton, Pa., last week, Fred Ray (Fred Ray and Co.) was removed to a sanitarium suffering from a nervous breakdown.

Commencing Nov. 29 Cheridah Simpson will commence a trip of twenty-five weeks over the western time, engaged by Martin Beck this week.

Henry and Alice Taylor, the sharpshooters, will return to New York from abroad on Oct. 27. They will hereafter be known as The Carvers.

Edna May Spooner in "Comedy and Tragedy" is opening the bill at the Fifth Avenue this week. Miss Spooner entered vaudeville with "The Devil,"

On Tuesday William Morris said the Lincoln Square had played to the largest receipts on Monday ever received by a vaudeville theatre in one day.

Alice Lorette in statue posings with her dog "Ben" makes her first appearance in America at the Lincoln Square next Monday. Also the Three Rohrs, a cycling novelty.

Odette Aubert, termed an "eccentric transformation dancer," has been imported for the Shuberts through M. B. Leavitt, and will appear shortly in one of the firm's productions.

There are at present thirteen theatres in New York and Brooklyn playing vaudeville, ten giving burlesque and eight regular theatres with moving pictures.

The Great Leonard, who opened the season in "The Houdini act" with "The Yankee Doodle Girls," has left that show, joining "The Sam Devere Show" at Buffalo this week.

Frank Reicher, who produced "The Van Dyke" for Martin Beck, will join the cast of the sketch next Monday. Mr. Reicher left E. H. Sothern's company to make the Orpheum production.

Martha Cunningham, in "A Call of Fate," will play her first engagement on Oct. 19 at the Hudson, Union Hill, N. J. Lykens & Levy have placed the act, a scenic one.

James J. Morton has contracted with Larry Mulligan to appear at the Circle next season in a musical comedy to be written around the monologist.

Maurice Freenan, late star of "The Clausman," presented his sketch, "Tony and the Stork," at the Bijou, New Brunswick, N. J., this week for the first time.

Jos. Hart's "Bathing Girls," with Will Philbrick and Pearl Hunt in the lead, will open at the Maryland, Baltimore, Nov. 2. Mr. Philbrick starred in "The Beauty Doctor" for five seasons. There are twelve people in the act, which carries its own orchestra leader and six sets of scenery.

The national convention of the American Federation of Labor is called for November 9 in Denver. The matter of distributing the different workmen behind the footlights to their various unions may be brought up at that time.

Here is something for you vaudeville students who are growing fussy over the business to look into. Why have some vaudeville houses proven failures in New York City during the same period others have been successful; also why have some New York vaudeville theatres lost a profitable patronage while the others retained that which had been built up? The correct solution for either question, applied to any one of the losers, will cover all.

It was reported about the streets last Sunday that William Morris had offered to wager any amount the American would do \$9,000 for the week then ending, its first of "Morris Vaudeville." The offer was brought forth by an insinuation the American was being "papered."

Fay, McCauley and Fay is the name of the act formerly known as Fay, Coley and Fay. Mr. McCauley, the new partner, was recently with Van Fossen and McCauley. The trio are being booked in the Middle West by the Western Vaudeville Association, and will open Oct. 19.

"Consul Peter," a trained monkey, now exhibited in the halls on the other side, is said to have had \$1,500 demanded for him by one McArdle, the owner of the act. The "monk" rides up and down a staircase on a bicycle among other tricks. Marinelli is the agent.

Gladys Kelton, the youngest of the Three Keltous, has just got out of the "infant" class. She has played in New York before "by permission" of the Gerry Society, but now, having passed the sixteen-year mark, is permitted to appear here without interference.

Among the vaudevillians in "Little Nemo," which opens at the New Amsterdam Oct. 20, are Master Gabriel, Dave Abrams, Al Lamar, Florence Tempest, Rose Beaumont, Sunshine James, Louis Hart and Sim Collins. Collins and Hart have a burlesque wrestling match in one scene.

Leo Carrillo made the records for short distance swimming in the West at the Y. M. C. A., Milwaukee, last week. The cartoonist swam a half-mile in 13 minutes 38 seconds, establishing a new mark. The second 220 yards Mr. Carrillo made in 3 minutes flat, claimed to be the world's record for the distance. It was an exhibition swim. The Milwaukee papers made the claim for the records.

To-day VARIETY is printing the routes for two weeks in advance of all acts and burlesque companies playing in the South, Chicago or east of Chicago. Heretofore, with VARIETY reaching the Far West on Tuesdays or Wednesdays, it has been impossible to mail a letter to an Eastern address from that part of the country in order to catch the act before the week's engagement was closed if it were playing east of Chicago. VARIETY publishes on Saturdays, and is on sale at all the principal cities between New York and Chicago on that day when there is not an unavoidable mail delay. With the following week's route at hand Easterners have no difficulty in mailing to any address.

At a local vaudeville theatre this week, which has subsisted, and expects to subsist in the future, for a time anyway upon a "Salomer," a young woman was ordered not to flaunt her skirts which she does, not immodestly, in an act the girl appears in, and has been doing the same thing for the past two seasons. The restriction has created the impression that if you want to show something now in "refined" vaudeville, you must go the limit or not at all.

BURLESQUE MANAGERS RETURN.

After a tour of twenty-one days, Sam Scribner, L. Lawrence Weber and J. Herbert Mack, the "inspection" committee of the Eastern Burlesque Wheel, returned to New York last Monday morning.

Mr. Weber said they had traveled every night on the train, and while away had visited all of the Western stands on the circuit, reaching New York by boat direct from New Orleans.

"In the West," added Mr. Weber, "while the burlesque business was somewhat slow in starting up to about two weeks ago, there has been a decided improvement since then. From now on we look for a normal condition.

"But at that," he continued, "burlesque is doing the business. The high and popular priced shows are doing nothing, with a very few exceptions. Vaudeville is maintaining its usual patronage, but the increased cost of operation cuts down the profits."

The secretary said that while West the trio had arranged for a house to replace one now standing; also completed the deals for the building of "Eastern" theatres in Minneapolis and St. Paul next season.

A large majority of the Eastern shows were found to be in excellent shape, stated Mr. Weber, but a few were ordered to repair.

WESTERN MANAGER'S TRIP.

On Wednesday Jas. H. Curtin and J. D. Lowery, of the Empire Circuit's Executive Committee, started forth from New York to survey a couple of shows reported to be in need of stringent measures.

The managers are expected to return to-morrow or Monday.

NEW RECORD FOR WILLIAMSBURG.

"Follies of the Day," the new Barney Bernard-Miner Estate show on the Western Wheel, established a new record at the Empire, Williamsburg last week, playing to a gross of \$5,276. The show is at the Bowery this week.

The Miners declare that last week was the best their attractions have done since the opening of the season.

McMAHON AND CHAPPELLE.

Edythe Chappelle, a picture of whom occupies the center oval on the title page this week, is Mrs. Tim B. McMahon. Mr. and Mrs. McMahon are standard vaudeville stars. They now appear during their "girl" act, "The Pullman Porter Maids."

Mr. McMahon is vaudeville's most successful producer, having earned that title through his "Watermelon Girls," which has endured beyond all "girl" acts, and is now a feature on the Morris Circuit under the management of Charles W. Shrodes.

McMahon and Chappelle's latest act is "The Sunflower Girls." The three numbers are under contract to William Morris.

"Jack" McMahon, the five-year-old son, is pictured in the ovals, and Mrs. McMahon, with her second and youngest child, have a corner also. A very good likeness of Tim McMahon is also included.

Paul Tausig, the steamship agent on East 14th Street, New York, will advise all foreign acts applying in reference to the speedy removal of baggage through the Custom House.

MAY THROW SHOW OUT.

It is said that the cause of the settlement of the Western Burlesque Wheel's route sheet into a steady rotation is the possibility of one Western show being thrown out of the Wheel shortly.

The shifts in the routings each week, which have caused several complications, have been brought about through this show. There will be a decision reached within a couple of weeks, it is thought, either relieving the Wheel of the company, or placing the route sheet in a permanent condition.

There is another Western show which will be ordered to improve, while two others are hanging around the edge, it is said.

At the present time the only members of the Western Wheel possessing knowledge in advance each week of the routes for the entire circuit are Harry Martel, Col. J. E. Fennessy and Jas. H. Curtin.

CHICAGO'S BIG SUNDAY.

Chicago, Oct. 15.

Last Sunday was the biggest day of the season so far at the local burlesque houses.

The Star and Garter, with the "Golden Crook," played to \$1,460 on the day. At the evening performance every seat in the big house was sold out before the curtain rose. This is said to be the biggest one day's business at the new Hyde & Behman house since it opened last spring.

The Folly sold out at the night performance and had a good matinee.

Over at the Empire not a seat was left after eight in the evening. Sid J. Euson's also had capacity business.

The usual "All Seats Sold" information was prevalent at the Majestic, Olympic and Haymarket.

WILL ALBANY-TROY WEEK GO?

Chicago, Oct. 15.

A strong report is current here that Albany and Troy (N. Y.), composing a week on the Western Burlesque Wheel, will be dropped from the route sheet, to be replaced by Trenton and Chester, Pa.

While no confirmation has been secured, the information is believed to be authentic.

RIVAL PICTURE ATTRACTIONS.

There is a pretty little row on in Williamsburg between the opposition burlesque theatres. At the Gayety (Eastern) a placard in the lobby bears the statement that the prize fight moving pictures in the Empire (Western) are "faked."

At the Empire, Tom Miner, whose "Bohemian Burlesquers" are playing there, came upon the stage Monday afternoon, declaring in a statement to the audience the Empire pictures were the one and only, name-blown-in-the-bottle, sure enough original pictures of the last Gans-Nelson bout, while those on exhibition at the Gayety were reproduced from the series taken at a previous battle.

LOCAL MANAGERS CENSORS.

The local managers of all Eastern Burlesque Wheels theatres have been appointed the sole censors of each combination playing within the doors.

Notice has been given the resident directors to issue any instructions deemed proper, the Eastern executives having decided no one is more competent to realize the needs of this house than the man in charge permanently.

Weekly reports will continue to be forwarded to the New York headquarters.

CURTIN SAVED THE "CHILD."

Saving a six-foot-four "child" from prison stands to the many-paged record of James H. Curtin, manager of the London Theatre, New York.

The other day "Florrie" Sullivan, of the "Big Tim" clan, dropped in on Mr. Curtin at the latter's office asking if the manager would look after a young fellow who had been convicted for dismantling an unfurnished apartment of lead pipe, causing about \$1,000 damage to secure three or four dollars for the old lead.

Remarking he was "one of the neighbor's children," Sullivan left Curtin, who promised it would be looked after. This Mr. Curtin did by calling upon the presiding justice on sentence day, reviewing the circumstances of the conviction of the youth, repeating to the judge "Florrie's" remark that the convicted thief was "one of the neighbor's children" and further stating his youth prevented the possibility of anything more than malicious mischief.

The Court told Mr. Curtin that upon his representations a "suspended sentence, with a warning" would be imposed, and directed Curtin to bring the youngster before him.

At this Mr. Curtin was "up a tree." He did not know the thief by sight and, looking down the line of prisoners, saw no one likely to be the culprit. In his perplexity, Curtin inquired of the Clerk of the Court the identity of the person who had stolen the lead. The Clerk pointed out a villainous-looking fellow standing six-foot-four inches from the ground.

Recognizing the futility of presenting the giant to the Judge as "one of the neighbor's children," Mr. Curtin was nonplussed. Quick action was required. Seeing a youthful-looking familiar face on a round chubby person, Curtin grasped him by the arm, whispered to say nothing under any circumstances, and walked him before the Judge, who, after roundly scoring the supposed prisoner, discharged him.

Hustling the accessory outside the court room, Curtin hurriedly explained the situation, leaving his indignant friend (who was a spectator in the court room) and ran back to consult the Clerk. With the Clerk's assistance, the six-footer was taken back to his cell, while a discharge was made out when he was released.

The strain upon Mr. Curtin, however, had brought his nerves to the breaking point. Returning to the London, Mr. Curtin stopped for a moment in a cafe next door where he met "Florrie," to whom he explained the circumstances surrounding "one of the neighbor's children."

As Curtin concluded, a long, dark shadow overspread the floor, and the "neighbor's" offspring walked through the doorway. "Florrie" asked him to step to the rear for a moment. After both arrived there, Mr. Sullivan "beat up" "one of the neighbor's children" in a finished style, reminding him to never again cause an infraction of the laws.

Messrs. Curtin and Sullivan then repaired to their respective places of business.

Frank J. Conroy is writing a new vaudeville sketch for McIntyre and Heath, called "After the Fight." The blackface team expect to use it before leaving vaudeville on the present visit.



MARIE LLOYD IN A "DIRECTOIRE."

As she is gowned while singing "The Directoire Girl" in London halls. Miss Lloyd in this dress appears upon the title-page of the song sheet.

Picture in

"LEGITS" AFTER PICTURES.

The prediction freely made before the season opened that there would be an inrush of orders to the moving picture people from "legitimate" theatres provided no substantial returns or an improvement over last year came with the opening, has come true, in part at least.

All over the East the theatrical managers who have been playing the popular-priced kind of shows or "one-nighters" have in a large number either found a plan whereby the film could be exhibited in their houses, or procured information relative to a picture show.

The condition of what is known as the "popular-priced" theatrical business is reported to be such at the present time that no surprise would be caused were the "moving picture" outlet to become epidemic before long.

Vaudeville theatres here and there have also considered a change of policy, more often the cheapening of the admission with a reduction in the grade of the lesser number of acts used in conjunction with pictures. It has been generally found, however, that where a vaudeville theatre complains of patronage and looks to the film people for further support, there has been a traceable reason why the vaudeville patronage fell away if it had ever been raised to a profitable point.

BOGANNY MADE GOOD.

A story was current this week which explains the presence on this side of the Boganny Troupe of Lunatic Bakers, now playing the Morris time, and a big success at the Lincoln Square this week.

When the Morris agency was booking for the Klaw & Erlanger vaudeville enterprise, the "Boganny Troupe" was placed under contract, but when they appeared over here it was discovered a poor substitute had been palmed off on the American managers. Boganny is said to have lent himself to this deception at the behest of H. B. Marinelli.

When William Morris was in London some months ago, he sent for Joe Boganny and, in the Morris London office, expressed his opinion of the big acrobat, afterwards demanding that the original troupe be brought over this year by way of making good for the former substitution. Boganny thereupon showed Morris his date book and agreed to fill in as much American time as his home engagements would permit.

ARTIST INJURED IN ACCIDENT.

Lillian Wright and her "Dancing Boys" left New York Sunday morning for Spokane, Wash., where the act opens next Monday for twenty weeks on the Pantages' and Western States' time. But their manager, Jack Wright, did not travel with them. Instead, he was confined to his bed with every prospect of staying there for several weeks to come.

While riding on a Columbus Avenue car Saturday night, a pickpocket was discovered who made a run for the door. Wright was standing on the platform. In the scramble he was thrown from the moving car and struck against a pillar of the elevated railroad.

Redge Marryat, of Allen and Marryat, happened to be riding in the same car. He helped the wounded man to his feet and removed him to Roosevelt hospital in a cab. Later Wright was taken home.

COMPETITION KEEN IN NORTHWEST.

Seattle, Oct. 15.

The keen competition between the vaudeville houses here keeps up. The Sullivan-Considine Circuit is increasing the strength of its weekly bills continually, and last week seemed to have an advantage over the Pantages' program. The latter house apparently devotes its energies to securing one strong feature act, weakening the remainder for it.

The Orpheum also improved the calibre of its show last week over the one of the week before.

PASTOR MONUMENT FUND.

The Committee on Ways and Means appointed by the White Rats to establish the Pastor Monument Fund is still in deliberation as to the proper procedure along with the other details attending the progress of the plan.

Until the committee reports to the organization, no further steps will be taken by the White Rats regarding it.

PORTCHESTER'S NEW ONE.

Edward Johnson, formerly Warden of Sing Sing Prison, will erect a \$50,000 vaudeville theatre at Portchester, just outside the city limits of New York.

The Stainach-Newell Co., which has the new house at White Plains, will take the management of the Portchester theatre when completed, booking the two as a week stand.

MISS SPOONER'S LAST WEEK.

This week at the Fifth Avenue closes Edna May Spooner's temporary vaudeville engagement.

Regarding her daughter's departure from vaudeville, Mrs. Spooner has sent out the following statement:

"Edna May Spooner has won personal favor with the vaudeville public and with two sketches that have not given her 'opportunities.' Miss Spooner has an assured clientele in Manhattan, and with the right kind of sketches will be one of the headliners always in demand. Miss Spooner will create a new role in Klaw & Erlanger's production of 'The Mountain Boy,' but between seasons we expect something of importance of which she gave evidence in the five weeks' venture into vaudeville."

KEITH FIGHTS UNIONS.

Boston, Oct. 15.

A lockout of the musicians, electricians and other union employees behind the footlights in all B. F. Keith's Boston theatres is threatened. The union men walked out of Keith's Bijou Dream today, and it is declared that the men in the Boston Theatre and Keith's vaudeville house will follow suit unless the vaudeville magnate comes to their terms. Mr. Keith has given it to be understood that he will not yield an inch.

The trouble at the Bijou Dream started by the refusal of a young musician, a protege of Mr. Keith's, to join the union or give up his place in the orchestra.

COMIC OPERA VENTRILOQUIST.

A ventriloquist from the other side who ventriloqually sings an opera, will arrive in New York next month, imported by M. B. Leavitt, to play on the Morris Circuit.

Charlier is the foreigner's name. He has been appearing on the European continent. Charlier makes his entrance on the stage amidst four or five life-size figures, of which he is the center. Each in turn takes up an operatic air, and it is claimed to be an impossibility to discover whether the ventriloquist or the "dummy" is singing.

CHANGE OF POLICY.

Commencing Monday there will be a change of policy at Feiler & Shea's Bijou theatres in Bayonne and Orange, N. J. Since the firm assumed the management of these houses, together with others in Perth Amboy and New Brunswick, a straight variety bill has been given.

The change of policy will bring about moving pictures with three or four acts in the first two houses named at an admission of ten and twenty cents. J. Walker Rusk will take charge of the Bayonne theatre.

The Sados Trio, a foreign juggling act, opened on the Mozart Circuit last week for their first American appearance.

Joe Cook and Brother open in Denver Nov. 15 for the Orpheum Circuit.

LAUDER'S RECEPTION.

The reappearance of Harry Lauder in New York was the theatrical event of the week.

All day Monday the lobby of the Lincoln Square, where the Scotchman is playing, was a scene of strife between a clamoring public, the theatre force and a horde of speculators. One-dollar tickets were selling on the sidewalk at from two to three dollars each.

The afternoon attendance was capacity without a perceptible crowding, but at night the theatre was literally jammed, evening dress being the rule rather than the exception.

At the matinee when Lauder's card was displayed for his turn, the applause lasted ten seconds. Upon the singing comedian appearing, the reception continued for forty seconds longer. In the evening he held the stage for an hour and a quarter in one of the greatest demonstrations ever witnessed in a New York theatre. After he had left the stage for the last time the applause continued for a minute and a half.

At both performances Mr. Lauder was obliged to speak in order to release himself.

The large business held by the Lincoln Square on Monday seemed to affect the other vaudeville houses near by. At the Colonial matinee several orchestra chairs remained empty, although speculators held the coupons for them. The standees were not as thick as is usual at the Colonial on a Monday afternoon. In the evening the house was packed, having filled up somewhat slowly until shortly after nine.

Hammerstein's was minus many of its "admissions" in the afternoon, although all orchestra seats were taken. In the evening the rear of the house was "light." The night show at the American was the smallest in attendance since the theatre opened with vaudeville two weeks ago. The afternoon performance held a very good crowd.

Wherever in vaudeville on Monday there was a falling off of patronage, it was attributed to Lauder, acknowledged to be the greatest drawing card in vaudeville, if not on the stage.

After the night show a banquet was given at the Metropole Hotel with music supplied by the American Theatre orchestra.

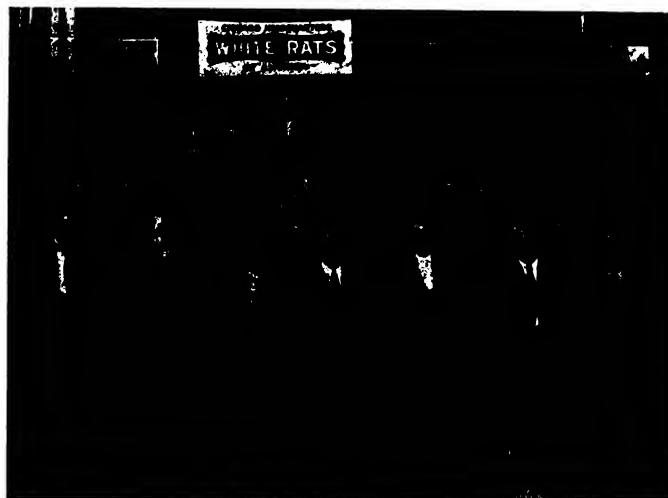
The party, which broke up about 4 A. M., included Mr. and Mrs. Harry Lauder, Mr. and Mrs. William Morris, Mr. and Mrs. George Foster, Charles E. Blaney, M. H. Ballinger, Mr. and Mrs. Edgar Romaine, Mr. and Mrs. B. A. Myers, Doc Reiss, Sam Bernard, Miss Berlinghoff, Corse Payton and William Josh Daly.

BECK PLACING ALL SHOWS.

Since the assumption of the guidance of the "Western Houses," including the Orpheum Circuit's chain, and those formerly booked through the Western Vaudeville Association of Chicago, Martin Beck, from his New York offices, has been placing the bills for all performances in and west of Chicago.

The bills as placed by Mr. Beck in their running order are sent out direct from the Metropolis to the theatres where they are to play.

Jos. Howard and Mabel Barrison play the Greenpoint, Brooklyn, next week.



WHITE RATS IN CHICAGO.

A flashlight taken of the White Rats' meeting at the Hotel Saratoga, Chicago, on Sept. 25, during the visit of "Big Chief" Fred Niblo to that city.

RUBY ON "CHEAP" AGENTS.

"The managers are commencing to believe again in the 'cheap' agents," said Jules Ruby this week. "A 'cheap' agent is one who can put an act together, ask a reasonable price and secure time; not one who thinks he has an act, asks all the money in the world, and after the offer is accepted, gets the act together.

"The manager needs the cheap agent. He is the one who makes the profit for the house; not the one who secures the gold bricks which can neither draw nor amuse.

"Me for the 'cheap' agent. He's the one going to be the stronger of the two in three or four years. You watch and see. The man who can put together the best show for the least money is the comer."

Then Mr. Ruby dallied a few moments to explain that a wrong inference must not be taken from his use of "cheap." When used in connection with an agent, stated Mr. Ruby, "cheap" meant that he handled only acts which managers deemed cheap, even though those acts came as high as \$1,000. "For you see," said Ruby, "if a 'cheap' agent hands out a thousand dollar act, he is giving the manager something some one else would ask \$1,500 for. And for three hundred and four hundred dollar acts, the 'cheap' agent would place these at from \$200 to \$250."

All of which is preliminary to the announcement that Mr. Ruby takes over the management of the Olive Opera House, Sing Sing, next Monday, the former operators of this previous "H. H." Circuit having discontinued. There will be pictures and four acts at the place where the evil-doers (and some estimable folk) dwell.

Armory Hall at Hackensack held a bill last Monday, booked in by Ruby. The hand-bills thrown about the town had a bottom line reading "Tickets may be secured at MacFarland's Drug Store. Buy early and avoid the rush at the box office."

There may be a week of vaudeville "one-nighters." Ruby has a fair start with Hackensack, Englewood and Sing Sing.

BOOKED UNTIL 1912.

What comes close to being the long-distance booking record for an American occurs in the case of "The Futurity Winner," Jos. Hart's racing playlet. It is now in England. It closes over there the first week in February, coming directly to the United States. Here it will play Orpheum and other time until the Fall of 1911.

Contracts have already been entered in which call for its presentation in England again from then until the late Summer or early Fall of the following year (1912). The return English dates include a stop at the Hippodrome, London.

ROCKEFELLER SPITES THEATRE OWNERS.

Cleveland, Oct. 15.

Owing to the building of a "spite fence" on adjoining property owned by John D. Rockefeller, Jr., certain exits have been cut off from the Globe Theatre, run by Mark & Delmar, and the authorities have consequently ordered the balcony of that house closed until the obstruction is removed.

THE ORPHEUM'S SYSTEM.

Perhaps the most progressive examples of vaudeville posters are those now in use by the Orpheum houses in the West. Instead of type-three-sheets and eight-sheets, Martin Beck some time ago inaugurated a uniform half-sheet upright bill for all houses, and these until recently were of plain type displays.

This has all been changed. Each Orpheum manager is now competing with the others for first mention in the matter of effective billing. By an exchange system the hanger, program, and newspaper "ad" from each theatre is sent to every other local manager. In that way comparison is easily made.

Some of the hangers are in five and six colors with specially engraved scrolls and panels and containing portraits of the principal features. Many are ingenious; all are effective.

For several weeks A. C. Carson, of the Orpheum, Denver, held the right to top Mr. Beck's "honor list" among his managers so far as this feature was concerned, but recently Mr. Carson has been crowded hard by H. W. Pierong, of St. Paul; Max Fabish, of Memphis; Clarence Drown, of Los Angeles; George Ebey, of Oakland, and J. J. Morrissey, of San Francisco, all of whom designed striking hangers last week.

This friendly competition among local managers on the Orpheum Circuit is resulting beneficially in other ways as well. The house program is carefully observed each week, as is the Sunday and daily advertising and the quality of the press matter. From the record up to Monday, Martin Lehman, of Kansas City, seems to provide his patrons with the neatest and most attractive house program. Denver and Portland have the most resourceful press agents.

Discipline, treatment of artists, correspondence and care of photographs are other counts systematically recorded at the Orpheum New York headquarters.

LOOKING FOR A CLUBHOUSE.

Unless a renewal of the lease is taken of the floors above Churchill's restaurant, at present occupied by the White Rats, sometime before April 1 next, the lodge will probably purchase a building or house in the same neighborhood.

Between \$80,000 and \$100,000 will be the purchasing price. A real estate dealer offered the Rats a piece of property the other day, but the figure, \$300,000, blocked the transaction at once.

FORBID BABY RAFFLE.

Altoona, Pa., Oct. 15.

The drawings for a girl baby at a local theatre were forbidden this week by the State Board of Charities. The local authorities and police department likewise stepped in and announced the event could not come off. Therefore the theatre management finds a four-year-old child on its hands and no apparent way of getting rid of her.

The action of the authorities was brought about by the protests of women, who declared the child might fall into improper hands if the drawings were permitted to be made. Many women bought large quantities of tickets in the lottery, determined if possible to win the child and see that its future was provided for.

MME. HERRMANN RESUMES.

Mme. Adelaide Herrmann, the illusionist, who was stranded down in Cuba with a vaudeville company two weeks ago, has decided to continue with the interrupted tour.

The bookings extended into South America, but while the troupe was in Cuba the manager, Harry Clark, left it, and the company was practically without funds. A benefit was organized by the American colony in Havana. The proceeds were added to by the public sale of the personal property, jewelry, etc., of the artists.

Members desiring to return to the States were given enough money to pay hotel bills and passage home. With the remainder Mme. Herrmann continued on the South American tour. Another manager is conducting the company.

AMATEUR NIGHTS EXTRA.

The Musical Union has resumed its old agitation to fix additional pay for playing at amateur nights in the burlesque houses about New York. This was one of the points that started the trouble between managers and musicians about a year ago.

The demand was first made when the orchestra of the Dewey asked for \$1 extra for each of the two "amateur" nights at that house. In the settlement agreement the musicians were allowed the extra pay. But in several cases managers did not pay the "extra" fee and no complaint was made by the men until it began to be whispered about union headquarters. Then the officials ordered everybody to exact payment. This order has been put up to the managers who have been "holding out."

Nothing definite has yet been done about the matter, but to-night will see a result.

ALL-BOY ACT.

Carter De Haven and Ed. S. Keller are producing "The Tough Kids," an act employing thirteen boys and one girl.

It will have a special setting when the title youngsters may live up to their description. The act will be in readiness for a public showing by Nov. 2.

LEVI'S CONCERTS CONTINUE.

The enjoyable evening's entertainment given by Maurice Levi and his Band last Sunday evening at the New York Theatre, has prompted Alfred E. Aarons, Mr. Levi's manager, to continue the concerts as a series. The second will occur to-morrow night (Sunday) at the same place.

It was predicted after the performance Sunday evening that the Levi concerts would become a feature in New York. For those who enjoy a musical evening, with the amusement lightly constructed, Mr. Levi's program could not have been excelled. In addition to the band, Cheridah Simpson scored extraordinarily as a soloist, and Myrsky Gynt, the English boy, also sang two selections.

Among the selections rendered by the musical organization was a decided novelty in a parodied version of "The Merry Widow" waltz.

Bernar, of Barnar's Marionettes, who was inquired for last week, died of consumption on the other side nine months ago.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

There are very few "tree" songs this season.

Don't always blame the publisher; you may be one yourself some day.

How would you like to make up your royalty account? If you ever do, do it before you become a publisher, for then the inclination to duck becomes instinctive.

Did you ever ask Oscar Hammerstein about the "statement" he received and a check for one dollar at the same time? When you ask Oscar, also ask for police protection.

Imagine giving yourself a wrong statement. But I know a "writer"—once—PUBLISHER NOW—who fooled his own self on the books after trying the new line for six months.

There is no such thing as "luck" in song writing—you must deliver the goods and take a chance.

A new scheme: When the royalties amount to, say, \$700, the publisher offers to buy the song outright for \$500. When he says "It looks as though it might go, and I'll risk it," get something on the sale before selling.

Simon Legree would have made a great publisher.

Never judge a song by the title page. Some title pages are beautiful.

The song factories are all working overtime. They won't close up, no matter who's elected.

Song writing is now being taught by mail. There's one born every minute, but the postal authorities are next, so don't go the limit.

Aren't the publishers a nice lot of fellows? What are you going to give yours for Christmas?

There's a music publisher at Asbury Park. Well, he's got his own letter heads.

Many a writer has grown sore because he thought some one had changed the lyrics before discovering it was the same melody by another name.

From now on I am going to talk about people. Have you noticed the impersonality of this column. I haven't even mentioned Jerome and Schwartz yet, nor do I intend to—this week.

WHOLE FLOCK OF "SPOOKS."

Joe Hart is organizing a company to play over the Orpheum Circuit with "The Spook Minstrels" singing act. There is already one in London under Mr. Hart's management and a third will shortly start over Continental time beginning at Amsterdam, Holland.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

At the Café des Enfants, where I betake me every mid-day at the toot of the steam whistle, I observe many amusing sides of human nature, which is an opportunity denied to you who patronize the pastry-board at the Knickerbocker or Martin's. For instance, I have learned just how to explain the means by which some canny foreign artists are able to buy Italian villas out of their vaudeville earnings. It gives me quite a start to find opposite me at table an artiste from sunny Italy, who is drawing a big round sum every week, lunching upon butter cakes and coffee whilst her spouse made a frugal dejeuner from a dish of ham and beans. I daresay she could show you snap-shots of her "Cassa" that would make you gasp with envy. My astonishment at seeing Signora from the "Twice-a-days" is nothing to what I felt when some time ago I saw the majestic form of a contralto Comtessa looming up in the doorway of the same modest eating place. And she, too, has a villa in Italy!

Irene Franklin reminds me so much of Yvette Guilbert. She is not unlike that wonderful Frenchwoman in appearance, and her method is very much the same. Both can look attractive and be really funny at the same time. Guilbert's gowns are wonderful with the genius of the Parisian modiste stamped all over; Miss Franklin's costumes are charming if distinctly American. Not all of her pretty clothea, however, surpass the attractiveness of her makeup when she sings the delightful "Redhead" song. I sat at the back of the house when I saw her performance, and her clear enunciation brought every word of her songs direct to all of us in the "hind" row. I wanted to comment further on her costumes, but they are all so lovely that it would take up too much space. I want to call the attention of women in variety, though, to the difference dark hosiery makes. See first the pony ballet effect of the flesh-colored stockings worn by Miss Franklin as the "kid" and then get the "Lotta Faust" elongation and attenuation of the black silk ones which the American "Guilbert" wears when she sings "Expression." There's a difference.

Old age has some compensations after all. At least it has for some fortunate people. I thought of this when I watched the joy and pride of the aged mother of Percy Williams as she helped receive his friends at the little supper with which they were regaled by the manager after the opening of his new Greenpoint Theatre last Saturday night. It was the seventh theatre to be added to the list of those under his control, but it was for his mother but another justification before the world of her faith in her son's ability. It's a great thing—that mother-faith, and who can say how big a factor in a man's achievement? It means a lot to every decent fellow to be able to look up and find just that light of belief—in some woman's eyes. Sometimes he finds it in the eyes of his mother, sometimes in the eyes of his wife and sometimes a sister answers his glance with one of trust and confidence. It is "put-

ting it up to" a man to make good then. And he will, if he has it within him, succeed. After every one else had gone, Mrs. Williams remained with a few friends in the lobby to say good-night to her "boy." "Where's Percy?" she asked, with a rounding out of the pronunciation of his name that bespoke her pride. Then she bade him "good-night," and drew his head down to say something that no one else might hear. It made the big manager blush a little. But it must have been very pleasant for all that to realize that he had made his fight in the world and won, and that his mother lives to witness it.

I am driven to the belief that Joe Hart is the only vaudeville manager who knows how to look after the publicity of his special acts. Long ago I urged in these columns the expediency of having many photographs made, unmounted, with shiny finish, for use of the press agent of the house where an act is about to appear. These photos should be sent in a separate package to that in which pictures for lobby display are mailed. It should be addressed to the press agent and marked "for newspaper use," and it should be in the hands of the press agent ten days or at least a week before the act opens. Only in this way can vaudeville features be given a proper showing. Mr. Hart understands the necessity for looking after the interests of an act in this regard, and he is right on the job with a big bunch of fine photographs, immediately he books it. And what is a still greater joy to the publicity promoter, Mr. Hart neither demands the return of photos (and those of his attractive wife are expensive enough to almost justify him in making such a request), nor does he "cry" if he does not get a big showing. That's why all the press agents in variety will do everything they can for Joe Hart and Carrie De Mar.

I have known some people to send in two or three miserable soiled old photos marked "for press use; to be returned." Again I want to impress that newspapers have no time to return pictures; that once they have left the press agent's hands they are gone for good—whether they are used or not. With a number of new plays to be produced, the variety showing is curtailed and the pictures thrown aside. Press agents always send out all the pictures to the newspapers, but they can not vouch for their appearance. A press agent who could get all the matter into the papers which he turns out of his office would be worth a thousand dollars a week—there are only a few drawing that salary at present. If he's a good press agent, he is just as glad to land a picture as you are to see it in print. This being so, pity him, send him plenty of good photos in advance, and don't "knock" if he doesn't always succeed in getting you a showing to your liking.

TIPS:

To Miss Blancke: I think you should have the tear in "Freckles" stocking at the knee. Youngsters usually wear out

PARIS NOTES

By E. G. KENDREW.

Paris, Oct. 6.

With the advent of October and the beginning of the theatrical season proper here, there has been a series of new programs at all the principal halls. Barrassford's Alhambra made an entire change with the exception of Henri Helme, who remains a short while longer. The Harmony Four make a return visit, flush with their success at the Folies Bergère, and still appeal well to the family crowds that patronize this large house. The Cunard Trio are clever dancers; Camille Ober still sticks to the top notes; Sisters Hopkins in "Maid and the Moon"; Susie and Protti, dancers; the Faucons, acrobatic comedians; Alf Holt, mimic, and Celia Galley in her imitations, all go splendidly. The Hilgart Harkas troupe, acrobats; Francis and Alfred, comic jugglers; Dorval, singer, and Albertus and Miller contribute to an excellent entertainment, certainly the best vaudeville show in town.

At the Apollo there are several notable changes: The Four Rio Brothers, Seven Madcap Sisters, Pauweis Troupe, Loude and Tilly, equilibrists; Kathaya Florence, dancers; Spalding and Riego, trapeze; the Pollos, Bill and Bob, Marstro and Pretta, the Telsedos, Laura Dika, with her dancing man; the Martellonis, Cordua and Maud. Paulette Darty, the famous valse singer, and the Gitanella Spanish Troupe remain in the show, on the whole a good one.

Likewise a general variation at the Olympia, with two more new ones. Ned Nye finished here Sept. 30, and he may open in London on 11th with Ida Crispi in his "mesmeristic" dance, which, without being another Paris craze, as was generally anticipated, was a success.

Mary Barley, with her pantomimic dogs, also terminated her month's engagement on the same date. It was an original and certainly amusing act, but without sufficient variety. The Agoust troupe of jugglers likewise closed and immediately left for Berlin.

The new trapeze performance, with an elaborate apparatus, billed at the Olympia only as the "Aéro Femmes" (Aerial Girls), fulfilled all the confidence placed in them by de Cottens and Marinelli. They are "the Leamy Ladies." Mareel Simon, so long secretary at this hall, is resigning to follow the Isola Brothers

hosiery at the knee. Don't you agree with me?

To the Misses Dagwell: It would add a lot of atmosphere to your 1860 dresses if you would wear lace mantles. One of white the other of black lace.

To Mrs. Tom Nawn: Is that the little daughter who is playing the "Geni" with you at present? If so, I think she should have a part in a legitimate production. She is refined, attractive, has a charming and agreeable voice and the repose of an old stager. These qualities make for success in the legitimate. Why not give her the opportunity—it's being lost in vaudeville.

as private secretary, and he will be replaced by Joseph Leronas.

I have not had time to sample the show at the Folies Bergère but the program comprises such fine numbers as the Simon-Gardner Co. Kremono Troupe of acrobats; Cornella and Eddie, eccentrics; Brothers Miller and the Parisian divette Lutahenasy, from the Scala of this city. The Athletas, the MacBanns, the Bollers, with the ballet "Sports" remain.

Those who have eaten at Duval's restaurants in Paris (known as Bouillons Duval), and their clients are legion, may be interested to know that the head of this concern, Alexandre Duval, is writing the music of an operette under the pseudonym of "Godeffroy de Bouillon." Comœdia is responsible for the statement.

Novelty is the word at the Casino, Lyons, and the management has engaged for the month Milo and Wetz, Nausica, the Greek sculptural dancer; Higgins, the champion jumper; Miles. Muguet and Bergeret and the Jolly Velia troupe. Mr. Rasimi, director of the Eldorado, has mounted a spectacular act "Monsieur Sans Gêne," with a ballet of the Incroyables, which is a great draw there. The Horloge, Cours Lafayette, has just opened with a good program, including Mlle. Yvonne, Dianette, Murger, Jeanne Delorme, M. Delmas and Pellegrin.

The program at Barrassford's Alhambra, Brussels, for the present month comprises Spissel Bros. and Mack, Alf Holt, Ching Ling Soo, M. Darius, Honor and Le Prince, Slater, Mavis, Resuas, and return of Frank Hartley.



BILLY GASTON.

It was in 1896 that BILLY GASTON entered the theatrical profession, joining "Hyde's Comedians" that season. Afterwards with GEORGE STONE under the team name of GASTON AND STONE he played in vaudeville and burlesque. GASTON AND STONE appeared in "Babe in Toyland" and "The Wizard of Oz." Two seasons ago Mr. Gaston formed a partnership with ETHEL GREEN, and GASTON AND GREEN have since been in vaudeville with their staging musical comedy sketch "Spoonerville." Mr. Gaston wrote the song hits of "The Land of Nod," "Follies of 1907," and "Lonesome Town." He is also the composer of a number of popular melodies now played and whistled all over the world.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above; will be promptly forwarded.)

London, Oct. 8.

Reports from Australia say Burt Shepherd is very successful over there.

Howard and Harris will sail soon for the States. It is not known whether they will play in America.

On Oct. 1 pickets were placed in front of all agent's offices by the Federation to report artists calling.

Alf Holt is touring the Continent at present, returning to England to his third engagement on the Moss-Stoll tour.

The Great La Fayette has been offered \$1,875 for a week at The Gayety, Birmingham. The conjuror is holding out for \$2,000.

A stage manager at one of the Moss-Stoll houses was discharged when the main offices heard he was "grafting" on the artists.

Joe Wilson, manager of the Tivoli, proved himself an orator when he made the presentation to Harry Lauder at the Tivoli Oct. 2.

It looks as though Conway and Leland would have to postpone their American engagement with Morris. Stoll has up to now flatly refused to set their time back.

The first smoker of the season was held at the Vaudeville Club Sunday night, Oct. 4. It was very successful. Many stars of the profession contributed their talents.

Jim Howard, of Howard and Sinclair, claims to have cancelled two weeks on account of the agents and Federation trouble. The act has been playing away from the States about seven years. It is a scream over here.

"Little Tich" (Harry Relph, legally) applied for an injunction against J. Bainbridge and Barry Gilmore advertising in the Whitby Waterloo that "Little Tich" was to appear. Tich had no contract to appear there. The restraining order was granted.

W. C. Fields starts a three weeks' tour of the Provinces this week, returning to fill three weeks in London. Mr. Fields then leaves for America to play the United time and comes back in the spring for more Moss-Stoll dates. Mr. Fields has been very successful on this side.

Walter Kelley concluded his European time Oct. 3 at Liverpool. "The Judge" will sail for America on the *Lusitania* Oct. 24. While playing the Hippodrome, Liverpool, last week Kelly had words with the house manager about the stage. On Saturday night Kelly was informed he was to receive his salary less the commission 10 per cent. Kelly pays but 5 per cent., and has made an agreement

with his agent to settle at the end of his engagement in England. He has nothing to do with the agents-artist quarrel. Kelly has joined the V. A. F. now and is angry. The Federation has one more belligerent added to its ranks. "The Judge" walked out of Liverpool leaving his salary in the manager's office.

The Daily Mail has printed a story to the effect that Ben Nathan of Day's Agency offered The Earl of Shaftesbury \$5,000 weekly for 30 weeks to appear in America for the Morris Circuit. The Earl is reported as replying he did not care to tour professionally. He has what is reputed as a "gifted tenor voice of beautiful mellow quality." The Earl has vocalized at private affairs. With the Earl quoted at \$5,000 per, Harry Lauder is commencing to look cheap to us here at only a meagre \$3,000.

London doesn't seem aware of what Lauder did in the drawing line when he played the New York last season for Klaw & Erlanger. The receipts during that engagement never became public, but as a matter of fact, the Scotchman drew into the coffers of K. & E. from \$18,000 to \$21,000 weekly. For a test of drawing power, it may be remarked that the week following Lauder's departure from the New York Theatre, and with a big bill to uphold the successful run he made there, the box office returned to the managers about \$7,000, showing Lauder's actual drawing power to have been at least \$12,000 a week. There is no doubt among the Americans in London that Lauder will duplicate the New York record at the Lincoln Square where he will have opened by the time this appears in print. The Lincoln Square (if Julius Cahn is on the level with his "Blue Book") can hold about \$17,000 each week at the present prices. It could not have done much over six before Lauder showed. Lauder's engagement in America ought to net the Morris Circuit about \$150,000 at least, besides building up all the houses the great comedian appears in. So you may see that although Hugo Morris has left us and is sorely missed, the "dope" still works.

ARTIST-AGENT DEADLOCKED.

English artists arriving in New York lately declare that the fight between the English artists and agents has reached an acute stage. Arbitration has been proposed and rejected as a means out of the difficulty, and both sides are in for a finish fight on the matter of "office copy," return engagements and rate of commission.

Walter Hast, of Peggie Lennie and Walter Hast, arrived on the *Lusitania* Friday of last week. He is a member of the V. A. F. Executive Committee, and is in touch with the inner details of the movement.

"The most important development," he said this week, "was the action of the V. A. F. the day before I left London (Oct. 5). At a meeting of the committee a resolution was passed which forbids all

loyal members of the artists' society under any circumstance signing contracts for the future with boycotted agents until the present difficulty has been adjusted. The London office would have cabled me if there had been further developments, so I presume that things are now about as when I left.

"The agents would have done much better to have accepted the proposition we were prepared to offer them a week or more before that in which we agreed to pay a flat 10 per cent. with the privilege of booking return dates direct with managers after the lapse of three months from the engagement entered into with the aid of the agent, or of booking through any other agent when we became dissatisfied with the services of the original booking representative.

"This was the effect of a proposition the committee was to have presented to the agents. A meeting was fixed, but, although the artists' representatives waited three hours, the agents never appeared.

"The reports are still current that Stoll threatens to deduct commissions, but up to a week ago Saturday he had not done so. In several houses where it has been the custom to deduct the agents' commissions that custom continues, in some cases justified by a clause in the contracts. Except where this is the case the V. A. F. is suing out and serving managers with court orders, preventing them from paying the stopped or deducted commissions over to agents. There are four of these writs already in operation."

V. A. F.'S INSTRUCTIONS.

London, Oct. 8.

The Variety Artists' Federation has issued a circular of "Don'ts" to its members in connection with the present strife of the society with the agents.

Included in the circular are the agents who have accepted the Federation form of commission contract. They are Tom Pacey, Jack Lotto, Papa Brown, Henri Cazaman, David Hyman, Alf Auckland, Albemarle Syndicate, J. Brown & Co., Fred Durham, Frank Lynn, George Pearson, Chevalier Cliquot, Fred Darrell & Co., Geo. Aytoun, Keeble's Variety Agency, Alfred Saker and Henry Kemble (all in London).

In Manchester the accepted agents are Will Dalton, Leslie's Variety Agency, Northern Counties Variety Agency, J. Tysoe-Smith and Edgar Stebbins. In Liverpool: Jess Verno, Edwin W. Smith and Dietrich's Agency. Leeds: E. K. Smith (Advanced Vaudeville Bureau) and Alf Selwyn. Bristol: Tom Gannon's Agency.

Among the "Don'ts" are:

Don't accept any offer or contract through any agent not on this list. Agents not on this list will be boycotted until further notice.

Don't pay any commission.

Don't go to any agent's office.

Don't sign any office copy.

Don't sign any contracts.

Don't allow any manager to deduct any commission whether your contract calls for it or not.

The "Don'ts" except the agents mentioned above.

Claude Roode, a wire walker from the West, where he has appeared in circuses, opens for the first time in the East at Proctor's, Albany, Oct. 28. Ed. S. Keller is the agent.

THE ENGLISH AGENT'S SIDE.

The English agent's side of the controversy between the artists and agents in England was given this week by George Foster, the prominent London commission man, who arrived in New York Oct. 9, accompanied by Mrs. Foster.

The Variety Artists' Federation of England, said Mr. Foster, was agitating a subject which had endured for years without complaint. The first demand made by the Federation was for the reduction of the agent's commission from ten to five per cent. The second asked that the "office copy" form of contract be abolished.

The "office copy," explained the agent, called for a commission to be received by the booking agent of the original agreement upon any return date entered into by the artist at the contracted theatre.

The agents in conference with a V. A. F. committee headed by Joe O'Gorman, the chairman of the Federation, agreed that the claim for the return commission would be waived by the agents provided the artist entered into an agreement for a return date three months after the expiration of the first contract. The committee on its side, said Mr. Foster, agreed that could the agents prove to their satisfaction that a five per cent. commission was unprofitable, that condition would be thrown out. This, Mr. Foster claims, the agents did immediately, and Mr. O'Gorman stated he would report to the Federation on the lines then set forth and agreed upon, saying he (O'Gorman) thought the proposition a fair one.

Mr. Foster states that the report of Mr. O'Gorman to the Federation meeting did not reach the understanding the agents thought had been settled upon, and therefore the agents declined to be represented at further proposed conferences at which the Federation took offense.

In England, said Mr. Foster, the artist called attention to William Morris as the biggest American agent, and the fortune accumulated by Mr. Morris upon a five per cent. commission basis.

As against this the London agent claims that whereas the American can book several houses with one stroke of the pen, the Englishman must go about soliciting a week here and there with the expense of travel, etc., leaving no margin on a five per cent. charge.

The English agent will win out, claims Foster, who cites for this belief the fact that English acts are booked for years ahead. During the engagements of that period the commission will be regularly returned to the commission man.

"I can sit still and not book another act," said Mr. Foster, "and still be sure of a sufficient income for the next four or five years." Mr. Foster displayed his routing book in which any number of acts carried dates into 1911 and 1912.

The English agents have formed an association which includes in its membership from 40 to 50 of the leading men in that line on the British Isles. The association will soon have its own club house, Mr. Foster added.

George Foster is well known among vaudevillians on both sides of the ocean as an agent. He is 42 years of age. In the early 90's Mr. Foster was a member of the London County Council for three years, and introduced many reforms for the theatricals of London while there, which have become permanent institutions.

LONDON REVIEWS

LONDON COLISEUM.

London, Oct. 7.

A fair bill at the Coliseum this week. The big acts held over (Odette Valerie, Yvette Guilbert and "Visions of Wagner") are still popular.

Clark and Hayden open the show with a sketch, introducing one solo by the woman, who has a fair voice but evidently has not had much stage experience. The sketch amounts to little. It is of the "mistaken identity" variety.

Stanley and Greenop are banjoists of a good sort, starting with the usual operatic overture and finishing with an imitation of a band coming and going. The imitation is for a vivid imagination only.

Paul Sundberg, assisted by Angela Renee (very little) are billed as presenting "an original scene called 'The Love-Making Dancing Master.'" Sundberg's whirlwind dance is the best part, but that is not quite up to the standard.

The Brothers Durant present a sort of a "rough-house" skit called "An Airship Elopement." The trouble seems to lie in trying to crowd enough action within twenty minutes for a three-act play. There are five people. Three don't count; one has nothing to do, and the comedian is fair. The act passes through its roughness.

"The Lancashire Lassies," "girl" act, are in the middle of the show. These "girl" acts must all spring from the same place. The routine doesn't ever vary enough to notice. They all have the burlesque swing with the arms upon entering, and, in fact, everything that is attempted shows one particular style of a dancing master. The same might be said of the gestures while singing.

Harry Edson, with his dogs, are a relief after intermission. The audience became interested in this act.

Madame Alice Esty of operatic fame was the "special added attraction," and held up that position admirably. She has a wonderful voice, singing with little effort. Mme. Esty was the hit of the bill.

HOLBORN EMPIRE.

London, Oct. 7, 1908.

The English artist has the same love for applause as any other. Do you recollect Collins and Hart's travesty act, where Sim Collins springs the cane from the ground once more upon a single hand clap? Well, Daisy Dormer, a singer, who sings and takes curtain calls, closing the bill at the Holborn Empire this week, is very remindful of that. There isn't a chance in the world of Daisy leaving the stage while there is a "hand" left in the house.

There's another Daisy on the program; Daisy Jerome, held over without any reason being announced. Miss Jerome has a habit of driving the gallery into singing with her. A funny incident in connection with Daisy was her billing upon her return from the States some time ago. It read something about her phenomenal triumph in America. If memory serves right, Miss Jerome did appear one Sunday afternoon for a "try-out" at the Fifth Avenue, then faded.

"The Divine Amylla" is still being

forced upon the public. The public is at testing its disapproval. Hissing has been heard for the last few weeks during the finish of the act. The general opinion seems to be that whoever resents the placing of such an act in this way is fully justified in expressing disapproval.

R. A. Roberts and Tom Hearn are dividing the honors this week. Mr. Roberts gives "Ringing the Changes," his latest act, always a scream, and especially so here. Hearn goes through his customary routine of "lazy" juggling and comedy, picking up many good laughs as he proceeds. A "plant" in the gallery helps some.

"In Scenes from Dickens," Mr. and Mrs. Lucas do very well. They are quite some in the acting department. Rich and Rich, a comedy talking and singing act, did nicely. They introduce something of a novelty in having the man looking a comedian doing the "straight."

"On Board an Ocean Liner," representing a ship saloon (through a drop) is the setting for a neat pianologue by Fred Elton, who has a fair voice and catchy songs. Nipper Lupina Lane, recently at the Palace, scored as usual far down on the bill. He is a corking dancer and a hard worker.

Fred Shepherd and L. W. Harris are both comedians. Texas Hattie is a wire walker, and Harry Brown, of a shaded complexion, sings the melodies accredited to his race.

Kennedy's "Kiddies" (12).

Full Stage.

Canterbury, London.

Costumed in gymnasium suits, the dozen young girls, ranging from 14 to 16 years of age, make up an act containing three good dancers and one girl who sings solos, although it does seem as though a voice which could penetrate beyond the third row should have been selected for this duty. Beyond the three dancers, none of the young women is capable of handling herself on the stage. The best of the act is an Irish "break-down," performed by one of the trio. It is a "girl" act, and might hit a children's festival as real entertainment; for the varieties, it will never stop falling.

La Pia.

"Fantastic Dancer."

Full Stage.

Canterbury, London.

La Pia is not new to London, but now presents a series of new dances, taking for the theme of the first three the "fire dance," etc. The "big" number is "The Stormy Sea Dance." In this La Pia depends mostly on the effect secured through a moving picture of a rough ocean thrown upon a sheet. The same picture or a section of it, also thrown upon a smaller sheet in front of her, causes the illusion she is struggling amongst the stormy waves. The dance will be effective when the picture on the front drop is properly brought out.

Marie Fleck has left the Murray & Mack Eastern show. She was taken ill in Buffalo last week and removed to her home in Columbus.

MOVING PICTURE NEWS

PICTURE SETTLEMENT PROGRESSING.

The bringing together of the opposition moving picture forces is steadily going onward, according to information, without any definite news securable on the date of the ultimate agreement.

The mass of details which have burdened the negotiations up to date must still be unwoven. Even the best informed on the subject will vouchsafe no specific time when the two factions shall have locked arms. "It may be the end of this week and it may be the end of this month, or even longer," remarked one picture man far up in the councils the other day.

This same man, however, did say that in his opinion there was no question but that an understanding would be arrived at before New Year's at the very outside.

SAYS LIGHT RUINED EYES.

Cincinnati, Oct. 15.

Albert Donnelly, an operator of a moving picture projecting machine for Thos. A. Reilly, a picture house manager, has sued the latter for \$10,000, alleging the light from the machine has ruined his eyesight.

Donnelly commenced to operate the machine when 18 years of age, and claims he was not informed of any danger.

PICTURES IN INDIANAPOLIS THEATRE.

Indianapolis, Oct. 15.

The Gayety, "dark" since early this year, after evacuation by the Columbia Amusement Company, which had presented burlesque there in opposition to the Empire, is now a motion picture show shop with vaudeville thrown in. The Dixie Amusement Company took up the work after the regular season.

AMATEUR PHOTOGRAPHY IN MOTION.

Boston, Oct. 15.

Keith's Bijou Dream lately advertised that amateur photographers desiring to have their pictures reproduced on the moving picture sheet needed but to submit them to the management. In consequence, there has been a flood of the "bugs" with their plates making for the business office.

FEATURE LOCAL SUBJECT.

St. Joseph, Mo., Oct. 1.

The Cameraphone people have bought the Lyric Theatre, which opened last Saturday. The place has been entirely remodeled. Among the moving picture views was a series showing the recent military tournament held here.

"The Romps."

Full Stage.

Richmond Hippodrome, London.

Another "girl" act of the young variety, and it is at the Barassford house, pleasing a great many. The girls are real good singers, but there you stop talking. There is no dancing. Perhaps because the young women sang "On the Banks of the Wabash" is the reason the act arrived upon a stage. It may be stated that Bert Coote did not put it on.

MOVING PICTURE REVIEWS.

"Scenes of Convict Life." Manhattan.

If ever a film producer was caught in the act of catering to the morbid mind this new Pathé subject is the conclusive evidence. The scenes were taken for the most part in the studio with everything "faked," and so the series has not the virtue even of showing real conditions. The final view is the execution of an escaped and recaptured felon and his death at the hands of a firing squad is shown with gloating attention to sickening details. In another scene a convict is shown strapped to a bench and cruelly beaten. Every time the stripes cut his naked flesh black marks seem to spring up and the writhings of the victim are warranted to give any one a sensation of disgust. Not content with these horrors the reel carries the dead convict to the seashore and there the grim funeral ceremony is performed, ending with the sinking of the bod. What sort of a producer could go out of his way to dig up so disagreeable subject, and what of the taste of an exhibitor who permits it to come into an "entertainment" at his house? *Rush.*

"Life of Abraham Lincoln." Chicago.

This subject is said by the Essanay Company to be the first of the series called "Flashlights of American History." The pictures show the great American statesman as a boy, his father and mother, as well as other personages, according to history. Lincoln naturally appears also as a lawyer and judge. The most interesting incidents are disclosed graphically. Nearly every period of the life of Lincoln is produced. It pictures his assassination and the flight of the assassin. The series is one of the most interesting and instructive yet seen. It is an American historical lecture in motion. The actor who impersonated Lincoln has evidently studied the personality of the martyred President. *Frank Wiesberg.*

"A Spanish Romance." Manhattan.

This romantic subject is rather weak in its climax, and when over leaves one with the impression the story was only half told. An Englishman travelling in Spain meets clandestinely a signorita whom he knew in his school days in England. An elopement is planned, the girl running away in boy's clothes. The angry father gives chase, but the elopers escape in a boat, leaving the father wringing his hands on shore. Properly that ends the dramatic possibilities of the subject, but the story is carried on until the young couple get on board the Englishman's ship and there are married by a clergyman, whose presence on board a vessel at sea is not explained. The whole affair is very light and hackneyed, and only the excellent photographic quality and a few picturesque scenes make it possible. *Rush.*

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York City.

Amelia Bingham and Co., American.
Clarice Mayne, Colonial.
Ward Brothers, Colonial.
Alice Loretta, Lincoln Square.
Three Rohrs, Lincoln Square.
La Petite Adelaide, Fifth Avenue.
Billy Beard, Fifth Avenue.
"Western Life," 125th Street.
Valerie Bergere (New Sketch), 125th St.
"Birdland," Orpheum, Brooklyn.
Marta Cunningham and Co., Union Hill.
John Mayon and Co., Union Hill.
Spencer and Co., Bayonne.
Craig and Hall, Perth Amboy.
Gwendolyn Lowrey, Perth Amboy.
Emid Gray and Co. Orange.
Ellsworth and Burt (New Act), New Brunswick.

Harry Lauder.
Songs.
70 Mins.; One, Two and Full Stage.
Lincoln Square.

The warmth with which the Lincoln Square audience greeted Harry Lauder upon his return visit to America is indicated by the fact that he held the stage alone for an hour and fifteen minutes Monday night. But that statement gives no impression of the enthusiasm which swept over the huge audience when the little Scot came upon the stage, or the din that held him speechless for minutes at several points during his turn, unable to make himself heard. Probably no actor has enjoyed such a welcome on the American stage within the last decade. After singing five songs, making at least three speeches and finally singing "Rocked in the Cradle of the Deep" for want of something else the audience stormed for two minutes to an empty stage before the final act could go on. It is impossible to catch and analyze the peculiarly elusive charm of this great artist. It is a thing so subtle and indefinable it has not a name, and yet it exerts a force that cannot be escaped. Enough to say the Scotchman in his field of character drawing is the perfect artist, if such there be. His every word and gesture gives a line or faithful touch of color to the picture he seeks to draw, and the whole is a vivid, forceful characterization. Although Mr. Lauder has brought over a budget of new songs, the old ones hold their established place with "The Safest of the Fairly" by long odds the best of the lot. In it he reaches his greatest refinement of humor—the humor that is touched with pathos. No one can watch his silly youngster with unmixed laughter. "The Wedding Bells Were Ringing" is the most enjoyable of the new numbers. In it the singer describes a wedding feast wherein the toast-master is overcome with feeling and excess of spirits and addresses a speech to the bridegroom. As a "souse" Lauder is utterly irresistible with his uncertain movements and labored speech. On Mon-

NEW ACTS OF THE WEEK

Frank Moulan and Maud Lillian Berri.
"The Hair and the Heiress" (Musical Farce).
13 Mins.; Three (Interior; Hair-dressing Parlor).
Hammerstein's.

There may have been several underlying reasons for the presentation by Frank Moulan and Maud Lillian Berri of "The Hair and the Heiress" for their joint vaudeville debut. But the principal one appeals as Mr. Moulan having made the selection through the supposed opportunity the sketch gave for "action" and "impersonations." But somehow the combination doesn't work out satisfactorily. The "action" is there, also the "impersonations," Moulan impersonating both a German and French hair dresser, neither skillfully, using as a subject in the pursuit of his temporary trade Ima Little (Miss Berri) who calls on the facial beauty expert to be primed up for an evening call from her two suitors. One she shall marry, and is inclined towards G. Whittaker Pigg (Mr. Moulan in his proper stage person). But as Miss Berri explains in the dialogue, if she marries Mr. Pigg, her name thereafter will be "Ima Pigg." Other "lines" supposed to be comical may have sounded so and fresh to the "legitimates," but vaudeville is and has been on friendly terms with them for some time. Nor is vaudeville so obtuse it fails to recognize the absence of "real art" when Miss Berri tells the pseudo Frenchman that Mr. Pigg has dedicated a song to her "and it is in my bag. Here it is," says Miss Berri, removing the sheet. "Is that so?" queries Mr. Moulan as Mr. Pigg in disguise. "What is the title?" "Whisper My Name in Your Dreams," answers Miss Berri. Crude, oh, so crude! Miss Berry sings the number, of course, but it's not the Maud Lillian Berri's voice from comic opera of a few years back. A duet arrives afterwards, while a massage is going on, following some "business" by Mr. Moulan with Miss Berri's hair, when the hair-dresser's identity is made known. Here is where the author of the piece, Wilbur D. Nesbit, steps up, breaks for the finish, and falls a mile or so. Whatever hope there was for the sketch is ruined by the finale, a weak vexatious sort of affair, leaving Mr. Moulan and Miss Berri standing still as the drop descends without a ripple in the house.

Sime.

day night he sang "When I Get Back to Bonnie Scotland" first, a light little descriptive ballad that is good only because Lauder sings it. The silly boy second and in the order named "Wedding Bells," "I Love a Lassie" and finally "We Parted on the Shore." In the "Lassie" he is assisted by a pretty little girl, who looks the part, a sweet girlish figure that adds a good deal to the picture. Toward the end of the act members of the audience became a bit unruly in their demands for more. There were shouts of "Give us another song, Harry," from all over the house and loud cries for "She's Ma Daisy." Lauder's reappearance is a greater success than was his visit last year.

Rush.

Joe Boganny's Troupe of Lunatic Bakers.
Comedy Acrobatic.
17 Mins.; Full Stage (Interior, Special Set).
Lincoln Square.

This is the original organization, a "copy" of which was seen over here last season, and outside of the Lauder appearance, it takes the lion's share of approval. No faster or more entertaining acrobatic novelty comes to mind. There are ten men in the troupe. The stage is set as the kitchen of a bakery, while the acrobats dress in white with baker's caps. They enter by diving through the oven doors at the rear, and go into "Risley" work, Joe Boganny being the foot worker and using a "Risley" mat concealed as a bag of flour. This style of acrobatics is varied by ground tumbling of the best made-in-Germany brand. All of the men are exceptionally good tumblers, and there is not a pause or slip in the routine. Every minute there is a new startler, as when Boganny caught one of the little tumblers with one hand while he was in the middle of a somersault, and held him in mid-air. Another of the small members was thrown into a series of comedy falls by the leader without once taking his eyes from a newspaper, and then did a laughable imitation of a violent acrobatic fit. Boganny himself is big enough to be understander for an Arab troupe, but does turns and somersaults with the greatest agility and accomplishes a leap over eight men, landing on head and shoulders. The finish is a tremendous hit. It introduces a "wrestling dog," a huge Dane, which wrestles with one of the boys, downs him and finally throws him into the wings. The dog weighs as much as the boy and, standing erect, towers above his head. The wrestling match has the appearance of a real contest, and a hot one at that, and made a striking finish to a really remarkable comedy acrobatic act.

Rush.

Charlie Case.
Monologue.
14 Mins.; One.
Alhambra.

It has been some time since Charlie Case has been seen around New York in vaudeville. His reappearance is more than welcome. Case is different from the general monologists. He has a peculiar droll delivery, growing funnier as he proceeds. The impression of one man in the second row sums up: When Mr. Case first came on he remarked to his companion, "punk"; in about a minute he changed this to "not bad," and a little later it was "good"; then "immense." At the finish this man was laughing his head off. The monologist takes his family for the sole subject. It isn't what he says of them; it is what he doesn't say but infers. In fourth position at the Alhambra this week Case scored heavily.

Dash.

Starting Nov. 8, Sunday concerts will be given at Miner's Eighth Avenue Theatre. The program will be vaudeville and pictures.

Harry Corson Clarke, Margaret Dale Owen and Co. (1).
Comedy Sketch.
22 Mins.; Full Stage.
Lincoln Square.

The vaudeville pair have a nameless sketch which has played at several single performances in the city. This is its first presentation in a regular vaudeville bill. Just now it is a little loose in structure and the introduction of imitations breaks the comedy thread, but it has capital lines, effective comedy complications and a novelty for a finish. A dissatisfied wife and husband are the principals. The husband (Mr. Clark) comes to the office of a lawyer to seek a separation. Hither also comes the wife, whose complaint is that her husband smokes and has a craze for amateur theatricals. The latter is the chief grounds upon which she seeks freedom. While husband and wife are waiting in the lawyer's office, the husband explains that he has his makeups with him, being prepared to give a performance in the hall of the Elks just across the corridor. This is the excuse for the introduction of impersonations by Mr. Clarke of Lincoln, the late James A. Hearne and others, with a recitation in the Hearne character that went extremely well with the audience. The story of the sketch then progresses with the entrance of the lawyer. He is reading and sits at the table with his face still buried in his book. Both husband and wife talk at him, pouring their tales of woe into his ear, while he pays not the slightest attention. Finally the two talk themselves into a reconciliation and leave, blaming the lawyer for all their troubles. When the lay figure rises to go out a big sign is displayed across his back "Deaf and Dumb." The sketch could be knitted together much more closely, the impersonations being a distracting element, but Mr. Clarke and Miss Owen arrange to make of it an interesting laughing entertainment.

Rush.

The Astaires.
Songs and Dances.
12 Mins.; Three.
Hudson, Union Hill.

The Astaire Children are a nice looking pair of youngsters, prettily dressed, and they work in an easy style, without the predominating "freshness" which usually stands out above everything else with "prodigies." Dancing is the feature. It ranges from toe to the more popular (in vaudeville) hard-shoe. The singing falls almost entirely to the boy, who has a surprisingly powerful voice for a lad of his years. The girl's voice is light. The boy sings an Italian song as a solo, doing rather well with it, although at times the value of the song-story is lost through an effort to squeeze in a bright line the lyric writer had evidently overlooked until too late. The toe-dance following the song could be replaced to advantage. It has a tendency to make the boy appear girlish, something to be guarded against. His actions throughout are a trifle too polite, which is probably no fault of his own, as he appears to be a manly little chap with the making of a good performer. The girl, the larger of the two, does very well with the dancing. Her execution evidences careful training.

Dash.

Robledillo.
Wire Walker.
9 Mins.; Three (Exterior).
Colonial.

Robledillo is a great wire walker. He is the greatest wire walker, without acrobatics, New York has ever seen. In Robledillo's act there are no acrobatics other than that necessary for the twists and turns. It is impossible to describe some of his best tricks. For dexterity, speed, ease and grace, he is unequaled on a slack wire, where he performs mostly. Robledillo is fully dressed throughout in evening clothes. His opening trick of walking across the thread in an ordinary stride and returning, never employing anything approaching a balancing pole, stamped him immediately as a wire walker extraordinary. His finishing tricks while simulating a "drunk" confirmed all that any one could wish in this line of endeavor. Other than the finish Robledillo has a number of remarkable feats, all demanding that the most delicate balancing be applied, and he does them in an easy nonchalant style. It is his first New York appearance, having come North from the Southern border, where he played in small shows around there and in Mexico. Closing the first half of the bill at the Colonial, a most important position for a "dumb" act, Robledillo upholds the place by sweeping the audience with one of those spontaneous bursts of applause which cries "a hit."

Dash.

Alice Raymond and Company (6).
"A Night in Egypt" (Musical).
25 Mins.; Full Stage; Close in One.
Lincoln Square.

Alice Raymond is the American cornetist who has for some time past been abroad. She returns with what really amounts to a straight musical act with spectacular settings, all the music being on the brasses. The stage setting is an elaborate electrical and scenic arrangement, showing a very pretty picture of a desert with the Egyptian Pyramids in the background. Curious half lights of purple, blue and red blend beautifully, giving a mystic atmosphere. In keeping with the consistent efforts to produce subdued effects the music is all quiet, but the harmony is rich with several uncommon combinations of instruments employed. These are in the hands of four men, dressed in Egyptian costume, who fit into the surroundings much better than is usually the case when male musicians attempt to look picturesque and Oriental. Miss Raymond wears a combination of "Salome" costume and "sheath" gown, an arrangement that suits her but poorly, she being of generous, if not portly, figure. The act involves a special orchestra leader, who comes into prominence when he faces the audience twice and sings two solos under the spotlight. Originally programmed to close the show, "A Night in Egypt" was moved up to follow intermission and went extremely well. It should become popular.

Rush.

Fred Walton sailed for Europe yesterday on the President Grant. He opens in his pantomime "Cissy's Dream" at Tichy's, Prague, Nov. 16. The Three Wheelers sailed Thursday on the Kaiserin Auguste Victoria. They open at the same house Nov. 1.

Frank Finney and Co. (3).
"A 30 to 1 Shot."
Full Stage (Special Set).
"Trocadero Burlesquera," Murray Hill.

Frank Finney is the act. The vehicle itself is not important, but becomes interesting through the fine humor of his Irish characterization. Finney's Irishman is very real. Chance has brought into Tim Dooley's (Finney) possession the race horse "Procession," and he enters it in a big handicap, staking everything he owns on the result in the hope of getting enough money to pay a mortgage on the old home held by Haley, a horse dealer. If "Procession" fails Haley will take away the home. But Danny (Minnie Burke), Tim's son, is to ride "Procession" and no other horse has a chance. Then Haley gets busy. He has backed a long shot in the race and dopes "Procession," getting Danny to ride the other mount, because Danny is the best jockey on the track. Learning this in time, Tim hedges his bets and "gets down" on Danny's mount at long odds. So he wins anyway and the old home is safe. Everything sinks into insignificance before the delightful performance of Finney's. He never lets the pathos get away from him. In a part where the opportunity to overdo is unlimited, Finney plays with admirable restraint, and keeps a perfect balance of humor. Miss Burke is satisfactory as the son, but the horse dealer and the tout who completed the cast were far from being adequate. It would seem that Finney has the ability to play a serious role of this sort, and needs only a proper sketch to win out. He almost does that even with "50 to 1." A touch of realism is given by the introduction of a horse who looks the thoroughbred.

Rush.

Minnie Palmer and Co. (2).
"Little Miss Mischief."
14 Mins.; Four (Parlor).
American.

Minnie Palmer's "English" company of two is impossible; her "original musical sketch by George Unwin" is impossible, so what naturally follows for Miss Palmer in vaudeville over here? She's impossible as well. Miss Palmer sings something about a "See Saw," and leaves the stage to return as a "kid" (girl). There is one thing in favor of the crudely written sketch; it ran but fourteen minutes. A few laughs may have been caused by the "comedy" or the utter helplessness of it all. The best that can be said about the proceeding is that Miss Palmer is a rather attractive "Kid." Besides the quoted matter above, the program says Minnie Palmer has been absent from New York for five years.

Sime.

Natalie and Aurie Dagwell.
Songs.
11 Mins.; Full Stage (3); One (8).
Colonial.

The report which appeared under New Acts in VARIETY (Oct. 10) from Reading, Pa., describes the act. The pair were on second this week at the Colonial and did very well.

Dash.

"The Bowery Restaurant," written by Ren Shields and produced by the author and Mike Simon, will be in readiness for presentation about Nov. 2.

Andy Rice.
Parodies.
13 Mins.; One.
Hudson, Union Hill.

In a Hebrew makeup Andy Rice is "trying out" a single act for the first time on the inhabitants of Union Hill this week. The specialty consists almost entirely of parodies, although the program calls Rice a monologist. The stories are not worth while. One or two of the parodies were new and good. In "Harrigan" Rice uses a "plant" in the box, also in Hebrew makeup. The idea is neither new nor of value. Parodies, like everything else, contrary to general belief, have to be handled right to become effective. Mr. Rice does not put his over in a way to get the most out of them. His style is slow and deliberate, lacking the fire and "get-to-em" thing.

Dash.

Eight Palace Girls.
Dancing and Singing.
15 Mins.; Full Stage.
125th Street.

Except that the girls are rather a better-looking lot than the average importation from England there is no essential difference from the hundred and one other dancing and singing organizations that have come over in the last two years. The eight girls open with a military number, singing rather agreeably and looking well in knee-length frocks of red and white. James Clemons, an acrobatic dancer, fills in with some first-rate stepping, followed by a second song and a dancing finish by the girls, who make only one change. A clog dance that went with the second song was capitally done, reminding one somewhat of "The Rain-Dears." There is plenty of action to the "girl" number, and it made a very favorable impression in Harlem this week.

Rush.

"The Laughing Horse."
Circus Travesty.
14 Mins.; Full Stage.
125th Street.

A good dance and an effective laughing finish are the best recommendations of the travesty offered by Harris Grove, Milton Clayton and Co., who appear in New York for the first time this week, closing the show at the 125th Street Theatre. The setting shows a circus lot with the big top in the background and side show tents at either side. A ballyboob introduces the freaks one by one, occupying a great deal too much time. A rube sheriff attaches the show, but pauses long enough from his duties to make love to the principal rider, an exceedingly nice looking girl. The dance by the sheriff and her was the best thing of the act. The circus people then try to sell the laughing horse to the sheriff, and this serves to introduce a "prop" horse worked by two inside men. The sheriff tries to ride, and is thrown about the stage while the ridiculous horse expresses triumph in laughable pantomime. It's not very original, and the burlesque is pretty broad, but the antics of the horse are made really funny. The uptown audience nearly laughed itself sick over this part, but the first half of the turn was tiresome.

Rush.

OUT OF TOWN

Harry Clay Blaney, Kitty Wolfe and Co. (6).

"The Boy, the Girl and the Count" (Farce).

21 Min.; Three (Interior).

Majestic, Chicago.

Appearing first in vaudeville here, where Mr. Blaney and Miss Wolfe are favorites, having headed their own companies for a number of years, they have a vehicle prepared by Edward Weitzel. Mr. Blaney is the boy, Miss Wolfe the girl and Lucius Henderson the Count. The action opens with an automobile smash-up off stage and the rescue of the girl by the Count, who is a masquerading barber. The Count falls in love with the girl, thinking she is wealthy, and the boy frustrates his impetuous advances until the bogus nobleman is exposed. The boy disguises as an artisan who is building a new chimney in the house, and the method of removing the disguise when the unsuspecting Count plans an elopement with the girl was amusing in the extreme. The farcical situations are fast and furious, and one is kept awake to grasp the hasty movements and comprehensively explanatory dialogue. It is an amusing farce, and well suited to the two dramatic stars. A medley of popular songs by Mr. Blaney and Miss Wolfe scored. The act is new. There are opportunities for improvement, as is customary with most new acts. When it is in good running order, the piece should serve excellently in vaudeville. The sketch occupied headline place over a meritorious bill and made a hit.

Frank Wiesberg.

Amelia Bingham and Co. (4).
"Big Moments From Great Plays."
45 Mins.; Full Stage.
Young's Pier, Atlantic City, N. J.

Amelia Bingham, supported by an excellent company, made her first vaudeville appearance here this week in an original idea entitled "Big Moments From Great Plays." To say that her act is a success would be placing it mildly; it is one of the best acts ever offered in vaudeville. She has surrounded herself with three capable players—Malcolm Williams, Lynn Pratt and Beth Franklyn. Miss Bingham makes her appearance alone, explaining the act. Before each of the scenes she gives a short synopsis of the play from which it is taken, telling the story up to the point where the characters are introduced. Four out of the five scenes are dramatic, the exception, the comedy "School for Husbands." The other four are "The Devil," "Modern Lady Godiva," "Madame Sans Gene" and "Mlle. Marni." Although running 45 minutes, the audience did not tire, and Miss Bingham was compelled to answer a number of encores.

Sig.

Fielding, Fisher, Fielding and Co.
"The Rose of Virginia" (Musical Comedy).
18 Mins.; Full Stage (Special Set).
Lyceum, Stamford, Conn.

"The Rose of Virginia" is made up mostly of songs, intermingled with a little talk along patriotic lines. At the Lyceum the act proved a hit, mainly caused by the excellent singing. The scene is laid shortly after the Civil War and deals with the daughter of a Confed-

(Continued on page 20.)

RUMORS OF THE "BILLS."

Rumors that the "Two Bills" ("Buffalo" and "Pawnee") with their Wild Wests, had gotten together and the exhibition would make a joint appearance at Madison Square Garden, New York, next Spring, again asserted themselves this week.

It is said that J. T. McCaddon is now in control of the combined performance to be seen for the first time next season, and that his directorship of the duo is an outcome of the Ringling Brothers-Barnum-Bailey deal through which the Brothers acquired the "Big Show."

Major Lillie is "Pawnee Bill," reputed to be the sole owner of his own organization. Col. William F. Cody ("Buffalo Bill") is said to have contributed only the skeleton of his "Wild West," McCaddon owning the trimmings.

PASSED UP SAN ANTONIO.

San Antonio, Tex., Oct. 15.

The Sells-Floto show has decided to pass this stand, at least for the present, on account of the San Antonio Fair, which monopolized local attention last week. So it happened that the promised billing fight between Sells-Floto and Barnum-Bailey did not come off. "The Big Show" advance agent arrived here two days before the Westerners' fore-runner and signed contracts with the San Antonio Billposting Company. Sells-Floto is playing adjacent towns and may come into this place later.

Barnum-Bailey show played here Oct. 10 to the largest audience that has ever gathered under a big top in this city. Excursions at reduced rates were run from all towns within 100 miles of San Antonio. Thomas Mamac, of the press department, declared that business all over Texas had been good. He refused to comment on the billing opposition of the Sells-Floto show.

MOVE WINTER QUARTERS.

The winter quarters of the Sells-Floto Circus will be in Denver this year. The circus company has purchased a large tract of land in the suburbs and buildings have already been erected and fitted for the reception of the stock and winter force. All the quarters are steam heated and lighted by electricity.

The show formerly wintered in California, but the home office has always been in Denver, where H. H. Tammen has his residence and large business interests, the Denver Post being one of his properties.

TO SHOW IN PANAMA.

Edward Shipp, equestrian director of the Barnum-Bailey show, has made known his intention of taking a show into Panama, Central America, the coming winter. He knows the country thoroughly, having been there before. The show sails from New Orleans Dec. 22.

HAGENBECK-WALLACE THE FIRST.

Chicago, Oct. 15.

The Hagenbeck-Wallace show will return to the winter quarters at Peru, Ind., after this week. This show is said to be the first to close this season. An official stated that this year the actual receipts were larger than any season the show has been on the road.

CIRCUS NEWS

CHILDREN SUE "GOV." ROBINSON.

Cincinnati, Oct. 15.

It would appear that "Gov." John F. Robinson and his children have been estranged by the famous showman's recent marriage to his nurse. Suit has been started by the "Governor's" children for quarter of a million dollars. They claim this amount as dividends due them from the estate of their mother, of which "Gov." Robinson was trustee.

"Gov." Robinson is 63 years old. The new Mrs. Robinson, formerly Maude Logan, is 28.

PLENTY OF CIRCUSES.

Knoxville, Tenn., Oct. 15.

Ringling Brothers' Circus played two well-attended performances here Oct. 8. It made the fourth circus outfit to make a stand here this season. The only ones that did a really satisfactory business were the Ringlings, who gave a big parade, and Miller Brothers' "101 Ranch," which visited here Sept. 28.

CANDY BUTCHERS' HARD TIMES.

Chicago, Oct. 8.

"Candy butchers" are having a hard time nowadays with some of the circuses. One show, always counted a good berth for the boys, now drives away the butcher who is inclined to "gyp" the public in anyway.

By paying \$25 a week to the "adjuster," some of the clever hung on for a time, but are seeking other jobs. It is not generally known that a candy butcher with a circus has more ways of making money than through a percentage on sales. Grafting of all kinds is growing less popular each year with the managers of tented exhibitions. It may be cut out altogether within the next five years, which is more possible than probable since it has endured for nearly half a century.

TEN ANIMAL SHOWS DAILY.

Harry Lukens' animal show is traveling in the South, giving performances under canvas. Just now it is in Maryland, and will remain out until Nov. 30, when the animal act goes on the Sullivan-Considine time.

For ten and twenty cents Mr. Lukens gives a performance running from thirty to fifty minutes, and can repeat ten times daily if the crowd warrants it.

The tented animal act is not looked for to much more than "break even" on the expense account. With the lions "laying off" Mr. Lukens is out of pocket \$150 weekly, the cost of maintenance. Harry Lukens is not traveling with it.

A CIRCUS IN PARIS.

Paris, Oct. 6.

M. Rancy, the owner of a popular traveling circus in France, has finally decided to try Paris. He will take over the old Cirque de Paris, Avenue de la Motte Picquet, which will be rechristened the Cirque Rancy for the occasion (as long as it may pay expenses).

It will open about Oct. 10.

SPECTATORS HURT IN BLOW-DOWN.

Columbiana, Ala., Oct. 15.

During the afternoon performance here yesterday (Wednesday) of the John Robinson Circus the big top collapsed under the strain of a severe wind storm and many spectators were injured in the panic which followed.

The only member of the organization to receive serious injuries was George Jeunifer, an aerial acrobat. He was working on a high trapeze when the wind struck. He lost his hold and dropped sixty feet to the arena floor. Jeunifer landed on his feet and both ankles were crushed by the force of the fall. Doctors could not determine the extent of his internal hurts.

The canvas was practically wrecked. After the collapse it caught fire in several places, but the mechanical force formed a bucket brigade and managed to keep the blaze under control.

Further damage was done among the horse tents and side shows.

O'DONNELL SAYS "BIG SEASON."

New Orleans, Oct. 15.

While Frank O'Donnell in advance of the Barnum-Bailey Circus was in New Orleans he said this season will be one of the best in the history of the show.

"Presidential years," stated Mr. O'Donnell, "have always been a bugbear to the circus people, but the present campaign has not affected our business the least bit."

"The Big Show" exhibits here Nov. 2. Miller Bros' "101 Ranch" comes in a week ahead of that date. Nearly all the large circuses are hovering about this section just now.

POOR BUSINESS IN SOUTH AMERICA.

The Tony Lowande Circus, containing acts from the Pubillonnes and Tatalli shows in Cuba, which lately closed, is due to conclude its South American tour in February. Through Chili and Brazil where the outfit traveled business was rather light, but is said to be better in Argentina. Many American acts are in the Lowande show.

Tatalli was the opposition in Cuba of the No. 2 Pubillonnes show last spring and summer. It had indifferent success.

W. N. Merrick's concert band, one of the features with the Hagenbeck-Wallace Circus, has been re-engaged for next season. Mr. Merrick has led circus bands for thirty-one years, and is recognized as the oldest and most capable band leader in the field. Al Merrick, his son, is manager of the band, an organization of thirty pieces. Lottie Rutherford, solo saxophonist, is an admirable acquisition, and her selections with the band during the Chicago engagement of the show have been loudly applauded.

The weather conditions weakened Barnum-Bailey's business in Fort Worth, Tex., Oct. 6. There was a thunder storm during the parade, but it cleared up after 12 o'clock. From all accounts the "Big Show" has been getting rather the best of its close opposition fight with the Sells-Floto show.

PARKS AND FAIRS

Kansas City, Oct. 15.

Kansas City is to have a Hippodrome. The lease has been signed for the property at 12th and Charlott Streets, formerly used by the street railway for a car barn and power house. The promoter of the enterprise is J. R. Donnegan, manager of the Century Theatre. Thos. J. Cannon will be the active manager. It is planned to have the opening day Oct. 2, when carnival week begins. It will have a large zoo, dancing hall, skating rink, vaudeville, etc. The property has a frontage of 205 feet, and a depth of 450 feet. Mr. Donnegan claims that the arena will be larger than that of Convention Hall here. A balcony with a seating capacity of 6,000 will be installed.

Ashland, Ky., Oct. 15.

Local men have leased Clyffside Park for a period of years, and under the new management the park will be improved, and all kinds of attractions will be installed. The work will cost about \$150,000.

Montreal, Can., Oct. 15.

Dominion Park here is entitled to special recognition. In a season that was almost universally accompanied with loss, that enterprise has just declared a dividend of 5 per cent.

Cincinnati, Oct. 15.

The newspaper reports of a big combination formed of parks can not be verified. The facts ascertainable seem to be that a meeting of some park managers was held in Chicago, where an organization (not a combination) was proposed of parks which employ traveling bands, vaudeville and circus acts. About a dozen of these parks are expected to join the movement, which seeks to correct evils at present existing in park bookings. Failure to perform contract, excessive charges and salaries, substitution of inferior musicians in musical troupes to replace established soloists, and the elimination of long jumps by giving consecutive time are a few of the remedies. Band leaders will also be restrained from tampering with the musicians of other bands while on this park circuit. The organization will not be capitalized. Another meeting is to be held in Chicago very shortly.

Cleveland, Oct. 15.

Manager Salsbury of "Luna" Park, this city, denies that any "merger" of park properties has been in contemplation, as recently reported through the press. Mr. Salsbury says there was a meeting for the consideration of an organization of Western parks for joint booking purposes. No consolidation of park interests was brought up, he claims.

Youngstown, O., Oct. 15.

Indications are that Avon Park has ended its history as a summer amusement place. A lumber firm has bought the fine grove on the property and is cutting down the trees. Joseph Wees, formerly manager of Avon Park and recently manager of a vaudeville house in Atlanta, Ga., was in the city this week to attend the funeral of his wife, who died in South Sharon.

THE DUCKLINGS.

A criticism of "The Ducklings" would be time wasted. It is at the London this week. "The Ducklings" is a western Burlesque Wheel show, put out by the "Pool." It is inconceivable that either the Empire Circuit Company or the "Pool" knowingly countenances the show.

As far as the "Pool" is concerned, its work ended with the "production," and it may be said that there could be no complaint on this score.

The dressing is extremely pretty, always with the idea to have the choristers, who are young, not lose their youthfulness upon the stage. Besides the girls, about twenty, are mostly of good looks, work well, and when on in the numbers, changing for each, the stage is attractive, excepting for the finale of the first part in a number called "Revelations," without much question the dirtiest song in its suggestion possible. It could go no farther without being filthy.

The show throughout is full of unrefined suggestiveness poorly delivered. How the chorus girls who may play before relatives or friends on the road can afford to stand for it is beyond ordinary comprehension.

William J. McIntyre, a principal, wrote the opening piece, "Berrywoods' Busy Day," and Louis Dacre takes credit for the "book" of the burlesque, "Mrs. Kelly's Dublin Bar" (in three scenes). The settings of the afterpiece besides the dressing and numbers are the only meritorious items in the show, excepting Charles Boyle and Lillie George. Miss George is a pretty girl, having a rather sweet voice, but without opportunity in the pieces, while Mr. Boyle who does the only real work among the men has no material to handle.

In the olio which Boyle and George open, they pass fairly well, although Miss George has an "audience" song, the applause for which entitles her to as much credit as those in vaudeville who look for it with "patriotic" stuff. This "red light" matter brings nothing to those using it, and might better be left alone for the sake of an individual reputation.

Clare Lewis, listed among the principals, with several songs seems to be a chorus girl who is afraid to open her mouth while singing, but would improve her voice if she did. The "Six Merry Bells" help to liven up the olio and choruses, and would have a "girl" act good for vaudeville were they able to inject more comedy into the opening of it.

The first part of "The Ducklings" should be wholly rearranged. "Horse-whipping," "pistol shooting" and the quartet matter do not make comedy nowadays. The dialogue for the burlesque should be rewritten, and the entire show "cleaned up," including Miss Dacre's olio act especially, even though the olio must be purged of it altogether.

The Western Wheel, which has made great strides forward this season in its productions so far seen, can not afford to be burdened with a show of this character as it is at present.

Sime.

Mabel Hite and Mike Donlin open at Hammerstein's Oct. 26 for two weeks.

The Juggling Normans open at the Olympia, Paris, Nov. 21, sailing on the Oceanic next week.

FOLLIES OF THE DAY.

A swiftly moving burlesque show with snappy "numbers" nicely placed and splendidly hampered and effective comedy incident generously scattered throughout is somewhat marred by a loose arrangement of specialties in the afterpiece, and by the introduction of a rather tiresome scene toward the finish. The incident referred to is between Sam Sidman and Harvey Brooks. It comes as one of a series of impersonations. Sidman appears as David Warfield and Brooks as David Belasco. They have a four-minute dialogue meant to be serious, and at the finish turn it off with a touch of burlesque. The laugh did not justify the length of it.

With these minor faults the show is full of real novelty and stands well up among the best of the season. The cast is a rich one, numbering close to two score, and has an extremely heavy list of principals. Larry McCale, the Irish comedian, takes the leading comedy position, and Sam Sidman is at all times pleasingly prominent with his very funny German. The thread of the story runs through the two-act piece of rival political candidates, and the pair have many laughable scenes during the action. John Williams in the part of a tough political boss did exceedingly well in the comedy department. John West does a striking impersonation of William Jennings Bryan, playing opposite a Taft imitation by Brooks. These two characters gave the show a good deal of its interest. Brooks also held the "straight" during much of the first part, making a agreeable light comedian.

A good deal of work is required of Gertrude Hayes, who is practically alone in the feminine division. In addition to leading two of three numbers, Miss Hayes was down for a "barefoot 'Salome' dance" on the program, but did not give it. She was concerned in two specialties in the olio which is introduced during the second part instead of coming between the two acts. Miss Hayes makes a very pretty soubrette, dresses elaborately, always in perfect taste, and plays with attractive animation.

All the music of the pieces has been especially written for the show by Albert Von Tilzer. Several numbers have the quality of whistling popularity and all have been well staged by Barney Gerard, the owner and manager of the show, as well as writer of the book.

The entertainment starts off at top speed with the topical song "If I Ever Get to the White House Chair," by John West (Bryan). This took nine encores and an "audience" number just following called "You're Just the Sort of a Girl for a Boy Like Me," in which Miss Hayes and Harvey Brooks were concerned, scored a like number. Despite this fast beginning the first part held up to the finale without a dead spot.

The second act, described as "a political satire," is set in the House of Representatives, with McCale, made up in imitation of Speaker Cannon, in the chair, and the specialties are introduced during a supposed entertainment given there. The story of the first act goes wool-gathering, but numbers and "bits" keep the interest fairly well to a good singing finish. One of the interpolated "bits" was the Weberfeld pool game done by Sam Sidman and John Williams.

Burlesque managers ought to find out

AMERICAN.

Cute little Grace Hazard just dumped a bundle of novelties into the bill at the American this week. Her character clanging costume act, "Five Feet of Comic Opera," is all novelty, and never tiresome. Miss Hazard repeated it as the number was seen last season, with new dressing. The added novelties came in a flood at the finish.

While acknowledging the applause attended as a sailor boy, an usher presented the singer with a basket of flowers. In her own original rhythmic style, Miss Hazard ventured that there might be something in the basket, from which she removed a complete Scotch costume and made of herself a pretty Highland lassie, singing "The Merry Miller" from "Rob Roy."

With the audience still applauding, Miss Hazard "found" some bag-pipes yet concealed among the flowers, and made her exit playing a few strains upon them, the only female as far as known who has actually played the Scotch piano upon the stage.

If this isn't enough novelty for one little dainty American girl to bring forth—and it is her own idea—something more has yet to be shown.

Miss Hazard's voice, always perfectly adapted to the selections in use by her, sounded fresh and strong. She caught on immediately, and the babylike inflection of her speaking voice sent the little rhymes in which she explains her exquisitely conceived vaudeville act over the footlights to continued increasing appreciation. She is a hit at the American, as she is anywhere.

Monday evening a rather light house greeted the bill, which held the headline feature of the previous week, 4 Mortons, in the same position. Barnold's Dogs were also opening a second week's engagement.

Among the newcomers are Minnie Palmer and Co. (New Acts) and Barry Lupino, the latter a young Englishman and a truly wonderful acrobatic dancer. Lupino needs only more stage space and a better position on the bill than he had the opening night to make a great big success.

Gladys Kelton, of the Three Keltons, who occupied the opening place, is a pretty young miss with several accomplishments, dancing herself quickly into favor, clinching the regard of the house with her manipulation of a trap drum. The elder Keltons did very well with music, and gave the bill a good send-off, although the daughter would have scored more roundly farther down.

The first half was closed by Alex Carr and Co. in "The End of the World," the program now describing it as "Aaron Hoffman's great one-act playlet" perhaps as "salve" for having left the author's name off altogether before, and James J. Morton delivered his monologue.

Yamamoto, the Japanese "Risley" worker, was billed to finish the show.

Sime.

where Barney Gerard procures his choristers. There are twenty of them in the organization, eight "squabs" and twelve show girls. For looks and work they have not been surpassed this year. The dressing is always fresh and pretty, although in both parts the girls return to a costume worn earlier.

Rush.

COLONIAL.

If the management desired to show its utter disdain for Harry Lauder as opposition, it couldn't have done it in any better way than by the bill they have chosen for the week. It will hardly be flattering to the Scotchman to note that on his opening week in New York and in the Lincoln Square region, the Colonial is offering the most ordinary program it has had thus far, or probably will have for the remainder of the season. The house was full Monday night, although the audience was very tardy in coming in. Four numbers had been on before all the seats were occupied.

McIntyre and Heath are back in the fold with "The Georgia Minstrels" given a few new twists. The act ran thirty-eight minutes Monday night, too long. The talk in "One," of which there is about eighteen minutes, does the most. The full stage portion could be easily cut in half.

Claire Romaine, in her second week, seems to have established herself. Six songs were required, though the house demanding "I Haven't Told Me Mother Up to Now." Two of the singer's new songs are catchy. "When a Fellow's in Love with a Girl" and "Call Around Any Old Time" were the best liked. The latter bids fair to become Miss Romaine's greatest hit.

Howard's Ponies closed the program. The position is doubly hard this week following McIntyre and Heath, who remain on the stage until after eleven o'clock. Many left after the comedians had finished and a few moved toward the door while they were still on. Those remaining to see the Ponies were amply repaid. Several new tricks brought applause. The animals are particularly well groomed. The trainer and his woman assistant look extremely well in their uniforms, and the act could pass on looks alone.

Sharp Bros. and their Six "Dusky Belles" opened after the intermission. They are still stretching the dancing out beyond all proper length. The act finishes distinctly at two different points, but the brothers kept it up until they left the stage without a hand. The girls are working much better than when first seen, but are still handicapped by cheap dressing. It seems odd to see an act in a first class vaudeville house with girls wearing cotton hose; it's even strange in a second-class burlesque house this season.

Harry Gilfoil gave his imitations to a vast amount of appreciation and Tom Nawn and Co. had "Pat and the Geni," familiar to all. Garden and Somers opened the program, when there were but few people in the house and went through nicely in spite of that. Natalie and Aurie Dagwell and Robledillo, New Acts.

Dash.

Everhard, the hoop roller, is in Algeria.

"Fivalia," who has been playing the Sullivan-Considine houses in the Northwest, as a competitor of Hardeen in escapology from a milk can, is reported to be an Australian who the S.C. people picked up in San Francisco.

LINCOLN SQUARE.

William Morris has surrounded Harry Lauder with a big show for the opening week of the Scotch comedian's second visit. Beside the feature there are four other acts new to New York, three, imported numbers. On paper this looks like a long chance, with the odds against a good working show, but it turns out most successfully. The bill ran all week as it was laid out with the exception of a change in position of Prince Kokin, following intermission, and Alice Raymond and Company, closing the show.

Lauder is on very late, opening about 10:35. It was to be expected that the audience would be late in arriving, but, on the contrary, there were few seats vacant at nine o'clock and the back of the orchestra floor was crowded. They received the early part of the program most cordially with no evidence of impatience. Applause was plentiful. The victim of the evening was Prince Kokin, the closing number. Following Lauder's exit, there was a general emptying of the house on Monday evening, when there was a large number of professionals present and the equilibrist did half of his turn to departing auditors.

Gallardo opened. His clay modeling is rapid and skillful and the results striking enough, but who ever heard of a clay modeler finishing his act with a head of George Washington, with a presidential election only two or three weeks off and the political pot fairly boiling over?

Weston and Young have their talking, singing and dancing turn in "one," the best of it being the "patter" song by the pair and the concluding dance. The talk becomes rather heavy in places.

Clarice Vance was the only other "regular," with the exception of Harry Corson Clarke, Margaret Dale Owen and Company who appeared in a new sketch. Miss Vance sang four songs, making the first of the "Big Night To-Night," a comic number, which she handled with her delightfully quiet humor. "The Southern Singer" had to give them "Maria" at the close and could, if she had wished, have done another.

Altogether it made a novel bill and a distinct relief from the combination of five or six familiar turns that have played the city too often. The newcomers were Harry Lauder, Prince Kokin, father of Mignonette Kokin, who was on this side last year, but did not play New York; Alice Raymond, the American cornetist, who returns after an absence of several years with a spectacular musical piece, and the Joe Boganny Troupe, a poor copy of which was foisted upon New York last season. The four just named are under New Acts.

Rush.

Ned Nye and Ida Chiapi will arrive in New York on Oct. 26. They will be booked as an act over here by Al Sutherland.

"Williams and Walker's 'Chocolate Drops,'" with King and Bailey, play their first New York engagement at Hurtig & Seamon's 125th Street Music Hall tomorrow (Sunday) night under the management of Geo. Archer.

FIFTH AVENUE.

Notwithstanding the presence of two dramatic sketches of rather sombre coloring in the bill the show is made to run very nicely and give first-rate vaudeville entertainment. To accomplish this result it has been necessary to sacrifice Edna May Spooner. She opens the show in "Comedy and Tragedy," an unheard-of place for a dramatic offering with ten characters, but a move that is justified by the overplus of dramatics in the program. Valerie Bergere was on "No. 5" with "Billy's First Love," the other dramatic number.

The rest of the show is pure vaudeville with plenty of variety and laughing values. On the applause Tuesday night the Willy Pantzer Trio were easily the hit of the show, although an early. The novel acrobatic turn was never in better shape. The midget is a little marvel in hand-to-hand work, his single-hand balances being particularly striking. The act had the audience going at the first exit.

Way down next to closing Daisy Harcourt made a splendid impression. She has a new song, "We've All Gone Into Mourning," in which a little girl explains that the family has donned black raiment because the father is coming home that day after a vacation at the government's expense. Miss Harcourt dresses neatly for the song and makes a most attractive little miss. The comic song and burlesque "sheath" gown at the finish, with byplay involving "Jim, the Fireman," brought her back for another verse and clinched a solid success.

Karno's "A Night in an English Music Hall" was in its old place, closing, and rounded out a capital show. The act has a gorgeous new setting, and makes a bright appearance, while the organization is working together with clockwork smoothness.

The Otto Brothers are using a new line of talk for their opening. It has to do with the efforts of the lean one to explain musical terms to his fat partner. The material is consistent and full of well-devised twisted talk and nonsense. But the thing that brought them the applause was the freak voice of the little man. He reaches a falsetto note that a soprano might struggle for in vain, and makes it really musical. The best of this performance is that it is introduced in a comedy vein. Most comedians would think it remarkable enough to be done straight. A grand opera burlesque gave the pair a good laughing finish.

Joseph Hart's "Rain-Dears," with Maude Dunn in the leading part, did very well toward the middle of the program. Melville Ellis opened quietly, but got them coming his way a little later and finished fairly strong.

Murphy and Francis, colored, had the first chance at comedy, following the Spooner sketch, and they made the most of it. The man is a first-rate eccentric, with several original twists and steps and makes the song about the fight in the restaurant very funny. They have only a little talk and it is funny without "gagging."

Rush.

Emil Patching (Patching Bros.) was married Oct. 8 to Naomi Lutz, non-professional, at the bride's home, Urbana, O. Mrs. Patching will travel with her husband, now playing in the West.

UNION HILL.

It is rather a light program for patronage building at the new Hudson, Union Hill, this week. This is only the fourth or fifth week of the new house and it would seem that this would be a particularly poor time to uncover a weak show.

The Hudson perhaps could afford to take a chance with "break-ins," "try-outs" and "cast-offs," but with Union Hill, only a matter of forty-five minutes and ten cents from the heart of New York, where the best in vaudeville may be seen for the same admission price, it is apparent that there is more to it than simply getting several acts together.

It is the early portion of the program this week that put a damper on the whole proceedings. It was not until Joe Cook and Brother, in the fourth position, that anything like interest was awakened. From then on the bill ran through smoothly.

Joe Cook and Brother are showing advancement in both the juggling and comedy departments. Cook himself has become much more sure of himself, and is working faster and cleaner without any anxiety. The brother, although he has brushed up the comedy some, shows to better advantage in the juggling department now. He doesn't do much in this line, but what he does he does well. It is a step in the right direction. If the boy can become as proficient as Cook, the two should be able to work out an interesting double juggling number. The fast passing of clubs is their leader at present.

Swan and Bamard followed the Cook pair, and gave the bill another boost laughterwards.

They have any amount of funny travesty stuff. Everything is done quickly without waiting for the effect, an excellent method. A few very good contortion and acrobatic tricks are also included.

Sue Smith is billed this week as the "German-American singer." This may go only for the Union Hill, where the Germans abound, but it is rather a good title for her as long as she clings to her present specialty. Regardless of the red, white and blue costume worn at the finish, the German number was the singer's best and the most heartily approved. It would be hard to find a prettier picture than Miss Smith in her dainty German getup. The talk that goes with the song just tickled the house all over. After growing to like the singer so well in the German number, you don't want to see her drag in the "red fire," though it does fit in the act.

Buster Brown and Tige, with almost an entire new cast, closed the program, giving the bill a very good finish. Louis Merkle is in the title role, and fills it very acceptably. He is not as strong as Gabriel was in it, but he looks the part and gets his points over with judgment. William Lamar replaces Al Lamar as the father. The role is only secondary. He passes in it. George A. Lemming is the new Count Wheeze, and he falls rather short of his predecessors. Not a few laughs are lost that were formerly in evidence. George Ali, with his animal impersonation, as the piece now stands, is the mainstay of the act. Golden and Hughes did fairly well with their black-face specialty in an early position. The Astaires and Andy Rice, New Acts.

Dash.

125TH STREET.

There is plenty of room for a difference of opinion as to the value of this week's bill at the 125th Street house. It is a good deal of a hazard to frame up a program in which four out of eight numbers are almost severely straight and the others of very light comedy makeup. One can imagine such a bill getting past in some houses, but not for the Harlem clientele, whose taste runs strongly to broad effects.

Wynne and Lewis are really depended upon to support the comedy of the show, a task to which they are scarcely equal. Their patter is funny, and the comedian has the faculty of making the role practically created by his predecessor consistently amusing. But, all things considered, the pair can not be expected to carry all the comedy of a show.

The entertainment got a poor start with Alba, called a "sensational acrobatic novelty," but in reality showing nothing sensational and very little that is even interesting. Alba is a "strong" woman, with a series of feats that are ragged in execution and not particularly striking in kind. There is altogether too much moving around of apparatus and time-filling manoeuvres by assistants to permit of a swiftly moving act. A third of the time was thus occupied, and Alba herself "stalled" a good deal. She opened the bill, and by contrast Gus Edwards' Kountry Kids, who followed, seemed almost good in spite of a quantity of matter that was by no means novel.

As long as the kids sing and dance their efforts are fairly entertaining, but when they talk gloom settles down in thick layers. The acrobatics and eccentric dancing of Fred Hackett are amusing and David Taylor has an agreeable voice. Otherwise, the immature comedy efforts of the youngsters are as tiresome as the cutting up of a spoiled child. "Miss Rose's Birthday," as the sketch is called, is a singing and dancing arrangement carpentered into sketch form to suit the song-plugging purposes of Edwards' music publishing enterprises.

The Olivette Troubadours followed with their pretentious musical offering—pretentious only as to the selection of heavy numbers, but most unassuming in setting and costuming. Then came Wynne and Lewis and Virginia Harned, in the order named. Miss Harned was greeted with a patter of applause at her appearance, as befitted the arrival of a headliner, but the close of the act brought forth little enthusiasm.

Elizabeth M. Murray, with her character songs, was next to closing, a difficult position for a quiet act, made more so by the presence of Miss Harned just before. "Tipperary Nora" started her off nicely, and two first-rate coon songs and another in German dialect made her a solid success. Miss Murray knows how to handle dialect without abusing her lyrics or burlesquing her types. She was one of the show's redeeming features.

Eight Palace Girls and "The Laughing Horse," New Acts.

Rush.

Dolan and Lenharr have in preparation a new act requiring eight people.

The Boganny Troupe holds over at the Lincoln Square next week.

VARIETY ARTISTS' ROUTES

FOR WEEK OCT. 19

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from OCT. 18 to OCT. 25, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A
Abdallah Bros., Three, 1235 Golden Gate, Frisco.
Adair & Della, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adrian & Livingston, Airdome, Jacksonville, Fla.
Ader Trio, 2228 N. 3, Phila.
Adelya, Box 249, Champaign, Ill.
Agos, John, Ringling Bros., C. R.
Ahera, The National, Steubenville, O.
Ahera, Chas., Troupe, Lyric, Dayton, O.; 26, Bennett's, London.
Albert, Giulia, Scribner's Big Show, B. R.
Alberto, Barnum & Bailey, C. R.
Albano & La Brant, Bijou, Orange, N. J.; 26, Bijou, Perth Amboy, N. J.
Albertus & Miller, Alhambra, Paris.
Aldo & Vanover, Foxesburg's, Phila.
Alexandra & Bertha, 41 Cro Lane, London, Eng.
Alexander & Scott, Carre, Amsterdam, Holland.
Allman & McFarland, Grand, Jackson, Mich.
Anderson, Madge, Orpheum, Omaha.
Allen, A. D., Co., 74 Pleasant, Montclair, N. J.
Allen, Ed, Campbell Bros., C. R.
Allen, Searle & Co., 222 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
Allison, Mr. & Mrs. Mary Anderson, Louisville.
Alpine Troupe, Cole Bros., C. R.
Alvina Zoller Trio, 269 Hemlock, Brooklyn.
Alvano, Madame & Co., West Middletown, O.
Alvarez Troupe, Ringling Bros., C. R.
Alvaretta, Three, The Jersey Lilies, B. R.
Alvord, Ned, Ringling Bros., C. R.
American Dancers, Six, Proctor's, Lynn, Mass.; 26, Colonial, Lawrence, Mass.
American Newsboys Quartet, Lyric, Danville, Ill.; 26, Majestic, Birmingham, Ala.
American Trio, 56 Penn Ave., Newark, N. J.
Anderson & Gules, Orpheum, Yonkers.
Andersons, Four, Indiana, So. Bend, Ind.
Angell Sisters, 712 W. N. York, Indianapolis.
Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 914 Sandals, Canton, O.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, 200 E. 84, N. Y.
Arisona Troupe, 351 E. 18, N. Y.
Arlington Four, Bennett's, London; 20, Temple, Detroit.
Armstrong & Levering, Empire Burlesquers, B. R.
Armstrong, Grace, Bijou, Iowa City, Iowa.
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Auburns, Three, 335 Beacon, Somerville, Mass.
Auer, The, 37 Heygate, Southend-on-Sea, Eng.
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Ayres, Howard, 2411 So. Alder, Phila.
Azora, Miss, Barnum & Bailey, C. R.

B
Baraban Rushton Troupe, 109 E. 115, N. Y.
Baxter, Sid, & Co., Majestic, Ashland, Ky.
Beeder, La Velle Trio, Orpheum, New Orleans.
Bachman, Marie, Graud, Los Angeles, Indef.
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Bingham, 335 Beacon, Somerville, Mass.

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Black & Leslie, 424 Race, Cincinnati.
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Blmbos, The, Lyric, Danville; 26, Lyric, Terra Haute, Ind.
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Bowen Bros., 1533 Broadway, N. Y.
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Bradley & Davis, Barnum & Bailey, C. R.
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Brady & Mahoney, Irwin's Big Show, B. R.
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C
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Carr Trio, Orpheum, Edmonton, Can.
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Celast, 74 Grove road, Clapham Park, London.
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Cornallia, Eight, Ringling Bros., C. R.
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Crawford, Pat, Hi Henry Minstrels.
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Cutty's, Musical, Camden, N. J.; 26, G. O. H., Pittsburgh.

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Davenport May, Toning Germany.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
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Delton, Al H., 538 19, Milwaukee.
Demacos, The, 112 N. 9, Phila.

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E
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Edwards, M. & O. B., Hippodrome, Buffalo, Indef.
Egner, Fred, Barnum & Bailey, C. R.
Elliott, The, O. H., St. S., Pittsburg, Indef.
Emerald, Connie, 41 Holland Rd., Brighton, London.
Emerson & Baldwin, Alhambra, Brunel, Bel.
Emmett, Grace & Co., Orpheum, San Francisco.
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"Empire," 262 Flint, Rochester, N. Y.
Ergott & King, Circus Sinelei, Warsaw, Russia.
Emerald Sisters, Lithbichs, Breslau, Ger., Indef.
Espe, Dutton & Espe, 26, Orpheum, Sioux City.
Evans & Lloyd, Colonial, Lawrence, Mass.
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F
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Fanton Trio, Majestic, Topeka.
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Farlandau, Camille, Rice & Barton's Gaiety, B. R.
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Imperial Viennese Troupe, Barnum & Bailey, C. R. Innes & Ryan, Majestic, Little Rock. International Musical Trio, 275 So. 5, Brooklyn. Irving, Theobald, 1000 Broadway, Indef. Irving Musical, 30 Boston, Newark, N. J. Italia, 820 Dawson, Bronx, N. Y.

Jackson Family, Ringling Bros., C. R. Jacobs & Sargel, Cole Bros., C. R. Jacob & West, Grand, Paris, Ky.; 26, Grand, Newport, Ky. James & Prior, 910 2d Ave., Seattle, Wash. James, Byron, Bijou, Flint, Mich., Indef. Jennings & Renfrew, Orpheum, Reading, Pa.; 26, Orpheum, Easton, Pa. Jennings & Bewell, Majestic, Montgomery; 20, Majestic, Birmingham, Ala. Jess, John W., Lid Lifters, B. R. Johnson & Hart, 26, Majestic, Denver. Johnson E. Melvin, Johnson Hotel, Lafayette, Ind. Johnstone, Lorimer, Ontario Hotel, Chicago. Johnson, George, Ringling Bros., C. R. Johnson, Musical, Full, Chicago, So. Africa. Johnson & Co., Ontario Hotel, Chicago. Johnson Bros. & Johnson, Family, Mahanoy City, Pa.; 26, Family, Hazelton, Pa. Jordan Troupe, She's, Buffalo; 26, She's, Toronto. Jorces, The, 43 Howard, Boston. Jones & Margon, Harlow, Milwaukee. Julian & Dyer, Main, Peoria, Ill.; 26, Bijou, Quincy, Ill. Julian & Son, O. Robinson, Toronto.

Kaimo, Chas. & Ada, Ringling Bros., C. R. Kartollos, Juggling, De Rue Bros., Minstrels. Kenler, Doc, Ringling Bros., C. R. Keane, J. Warren, Hathaway's, Malden; 26, Greenpoint, Brooklyn. Keatons, Three, Majestic, Johnstown, Pa.; 26, Lyric, Dayton, O. Keegan & Mack, Cosy Corner Girls, B. R. Keeley Bros., Major, Milwaukee, Wis. Keene & Adams, Pavilion, Portrush, Ireland. Keith & Du Mont, Majestic, Little Rock. Kelly & Hale, Keith's, Pawtucket, B. I. Kelly, Sam, & Ida, Star, Seattle, Wash. Kelly, Walter C., Hotel Cecil, London, Eng. Keller, Major, Poll's, Waterbury, Indef. Kennard Bros., Hagenbeck-Wallace, C. R. Kenton, Dorothy, Scala, Copenhagen, Denmark. Kenyon & Healy, 232 Murray, Newark, N. J. Keogh & Francis, Hathaway's, Malden; 26, Hathaway's, Brockton, Mass. Kerslake, Lil, Ringling Bros., C. R. Klein & Cline, 225 W. 38, N. Y. Kitch & Hagitt, Ringling Bros., C. R. King, Alice, City Sports, B. R. Kingston & Thomas, Star Show Girls, B. R. Kiralfi, Vincent, Alamo, Birmingham; 26, Orpheum, Montgomery, Ala. Klare, Kathryn, Haymarket, Chicago; 26, Grand, Indianapolis.

Knight, Harlow, Hathaway's, New Bedford. Kobers, Three, Bijou, Williston, N. D. Kohl, Gus & Marion, 911 Fourth, Milwaukee. Kokin, Mignonne, O. H., Melbourne, Australia. Kollage, Duke, Crystal, Elwood, Ind., Indef. Koppes, The, 215 E. 80, N. Y. Kratoos, The, Circa Caire, Amsterdam, Holland. Kraton, John, Majestic, Denver. Kraft, Gus, Barnum & Bailey, C. R. Kretore, Family, Carbondale, Pa. Kurtis-Busse, Grand, Marion, Ind.; 26, Lyric, Danville, Ill. Kurylo, Edward, Sells-Floto, C. R. Kyassa's, The, Keiths, Phila.; 26, Hathaways, Lowell.

La Belle, Helen, Sana Souci Pk., Chicago, Indef. La Fleur, Great, Anderson, Louisville, Ky.; 26, Columbia, St. Louis. La Tour, Irene, Orpheum, Harrisburg; 26, Keith's, Phila. La Mar, Sadie, Strolling Players, B. R. La Mase Bros., Ronacher, Vienna, Austria. La Salle & Lind, Richmond Hotel, Chicago. La Salle Singing Four, Academy, Buffalo, 26, Majestic, Toronto. La Pearl, Harry, Barnum & Bailey, C. R. La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R. La Sante, Mrs. J. C., 100 W. 10, N. Y. La Clair & West, Idlehour, Atlanta, Ga. La Tell Bros., 2542 Tulip, Phila. La Tour Sisters, Golden Crook, B. R. La Centre & La Rue, Colonial, Hamilton, Can.; 26, Iagara, Niagara Falls, N. Y. Lacey, Will, Majestic, Birmingham, Ala.; 26, Majestic, Little Rock, Ark. Lamar & Gabriel, Poll's, Wilkes-Barre, Pa.; 26, G. O. H., Syracuse. Lawns & Namon, Empire, Johannesburg, So. Af. Lamba, Mainkna, State Fair, Dallas, Tex. Landin, Edward, Majestic, Little Rock, Indef. Lang, George, Crystal, Bedford, Ind., Indef. Larex, Joseph, Barnum & Bailey, C. R. Larkin, Frank J., 240 N. Franklin, Phila.; 22-24, Larriev & Lee, 19-21, Lansford, Pa. La Rague Sisters, Barnum & Bailey, C. R. Laure Trio, Vogel's Minstrels. La Moines, Musical, Majestic, Saskatoon, Can. La Van & La Valette, Majestic, Pittsburg, Indef. La Rex, Wonderful, Clara Turner Stock Co. La Van Trio, Barnum & Bailey, C. R. Lavine Cimaroti Trio, Orpheum, Omaha. Lavine, Edward, Orpheum, Los Angeles. La Gray, Dollie, Bijou, Racine, Wis., Indef. La Petite Revue, Keith's, Newark; 26, Proctor's, Albany. Lavine & Leonard, 90 Main, B. Orange. La Van & Hill, Scenaded, B. R. La Velle, Rose, City Sports, B. R. Le Clair, Harry, Orpheum, Altoona, Pa.

Leigh, Lisle & Co., Keith's, Phila.; 26, Poll's, Scranton. Le Veola, Svea, Stockholm, Sweden. Le Clair & Sampson, Orpheum, Salt Lake. Le Ferre & St. John, 1553 Broadway, N. Y. Leasons, Three, Cooks, Rochester, 26, She's, Buffalo. Lelliotta, Three, Bennett's, Quebec; 26, Bennett's, Ottawa. Lee, James P., Unique, Los Angeles, Indef. Leahy, Frank W., Manhattan, Norfolk, Va., Indef. Le Dent, Frank, Majestic, Johnstown, Pa.; 26, Orpheum, Altoona. Le Roy, Eddie, Parker Bros., C. R. Le Witt & Ashmore, 1553 Broadway, N. Y. Leonard, Chas. F., Reilly & Woods, B. R. Leonard & Phillips, Majestic, Gainesville, Tex.; 26, Yale, Mineral Well, Tex. Leonard & Louie, Majestic, Dallas; 26, Majestic, Houston. Leonard & Drake, 1099 Park Pl., Brooklyn. Leo, Jolly, 736 Carmen, Camden, N. J. Les Bastiens, Ringling Bros., C. R. Les Jaroies, Barnum & Bailey, C. R. Leville & Sinclair, Orpheum, Omaha. Levin, Miss H., Barnum & Bailey, C. R. Levy, Jule, Family, Wigwam, San Francisco. Lewis, Harv & Co., 131 W. 10, N. Y. Lewis & Chapin, Bijou, Jackson, Mich. Lewis & Lake, 2411 Norton, Kansas City, Mo. Lewis & Green, 25, Orpheum, San Francisco. Lincoln, Bill, Ringling Bros., C. R. Loh, 100 W. 58, N. Y. Lloyd, Herbert, 36 Great Wilson, Leeds, Eng. Long, John, Family, Erie, Pa., Indef. Loraine, Oscar, Proctor's, Albany; 26, Poll's, Bridgeport. Lowe, Musical, Coliseum, New Castle, Pa.; 26, Family, Milton, Pa. Lowward, A. O., Barnum & Bailey, C. R. Luce & Luce, Family, Pottsville, Pa.; Family, Hazelton, Pa. Lucier, Marguerite, Hans & Nix Co. "Lula King," 14 Marlborough Rd., London, Eng. Lynton, Chris., Empire, Los Angeles, Indef. Lyres, Three, Fashion Plates Co., B. E.

Cobb's Corner

SATURDAY, OCT. 17, 1908.

No. 137. A Weekly Word with WILL the Wordwright.

"Take Plenty of Shoes"

(It's a long roam back home)

SHAPIRO'S GOT IT

Some Song

WILL D. COBB

WORDWRIGHT.

Mac & Derby, New Glasgow, N. S.; 26, Moon-ton, N. S. Mac Larena, Five, Wash., Spokane, Wash. Mack, Wilbur, Poll's, Wilkes-Barre, Pa. Maeks, Two, 245 W. 59, W. Phila. Majestic Musical Four, Orpheum, Harrisburg; 26, Keith's, Phila. Malvern Troupe, Pat White's Gaiety Girls, B. R. Makarenkos, Duo, Sells-Floto, C. R. Malchow, Geo., Bijou, Odokosh, Wis., Indef. Malloy & Ill, O. H., New Glasgow, N. S. Maurice & Perrin Co., Armory Hall, Warren, R. I., 26, Town Hall, Westport. Manley & Sterling, 67 So. Clark, Chicago. Mann & Franks, Family, Lebanon, Pa. Manning & Dixon, Robin's Knickerbockers, B. R. Mantell's Marionettes, Lyceum, Ogden, Utah. Manny, Ed., Broadway Gaiety Girls, B. R. Marcell & Lenett, Gentry Bros., C. R. Marido Trio, Ringling Bros., C. R. Mario Trio, National, Steubenville, O. Marzwerte & Hanley, Ringling Bros., C. R. Marshall & Gunn, Orpheum, Portsmouth. Martinez & Martinez, Keith's, Cleveland. Matsumoto & Agawa, Hagenbeck-Wallace, C. R. Marnello, Mornitz Troupe, Ringling Bros., C. R. Marshall, Bert, 238 Spicer, Akron, O. Martells, Two, 141 1/2 3d St., Portland, Ore. Martin & Couch, Crystal, Chicago. Martin, Dave & Percie, Kentucky Belles, C. R. Martinette & Sylvestre, Orpheum, Kansas City. Martynne, C. B., Orpheum, Leavenworth, Indef. Mary & Petroff, Barnum & Bailey, C. R. Mason & Doran, Sheedy's, Fall River, Indef. Masse, Ed & Nettie, Portland, Pa. Mathews, Juggling, Majestic, Montgomery; 26, Majestic, Birmingham, Ala. Maxwell & Dudley, 2, Family, Muscatine, Ia. Maynard, Shorty, Hagenbeck, C. B. Mize, Edna, Jersey Lillies, B. R. McCabe, Jack, New Century Girls, B. R. McCord, Lewis & Co., Majestic, Ft. Worth; 26, Majestic, Dallas. McConnell & Simpson, Poll's, Scranton; 26, Keith's, Phila. McCormack, Hugh, & Wallace, Flora De Voss Co. McGee, Joe B., 26, Bijou, Bay City, Mich. McGree Davenport, Hagenbeck-Wallace, C. R. McCarthy, Myles, Folly, Oklahoma City, Okla. McCauley, Joe, Wonderland, Minneapolis, Indef. McGrath & Paige, 58 Wash., Middletown, Conn. McGregor, Lulu, Grand, Altoona, Pa., Indef. McGuire, Tuts, Miss, Main, Peoria, Ill.; 26, Bijou, Quincy, Ill. McCune & Grant, 636 Benton, Pittsburg. McKimick & Shadney, Blaney's, Youkers, N. Y. McNally Bros., Ringling Bros., C. R. McPhee & Hill, Orpheum, San Francisco. McWilliams, G. R., Poll's, Scranton; 26, Poll's, Wilkes-Barre, Pa. Meier & Mora, Central, Chemnitz, Ga. Mella, Two, Majestic, Houston. Melrose Bros., 133 Park, Bridgeport. Melville, George D., Hope, N. Y., Indef. Meredith, E. E., Hagenbeck-Wallace, C. R. Mercer, John, Ringling Bros., C. R. Merritt, Raymond, 178 Tremont, Pasadena, Cal. Merriman Sisters, Belman Show, B. R. Meers Sisters, Barnum & Bailey, C. R. Mettelles, Ten, Barnum & Bailey, C. R. Mesano Troupe, Campbell Bros., C. R. Micco, Al., Ringling Bros., C. R. Middleton, Gladys, Lyric, Alton, Ill. Middleton & Spelmeyer, Orpheum, Reading; 26, Orpheum, Wheeling, W. Va. Mignon, Helene, Empire, St. Paul, Indef. Miley, Kathryn, Keith's, Providence.

TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

SAY, DO YOU KNOW THAT

HARRY CLAY BLANEY ★★ KITTY WOLFE

AND COMPANY (6 in all)

Are TOPPING THE BILL at the MAJESTIC, CHICAGO, this week, and everybody says "It's One Grand Success!"

A Breezy Farce by
EDWARD WEITZEL

"THE BOY, THE GIRL AND THE COUNT"

Ask PAT CASEY
He Knows What It Is

WEEK OCTOBER 19, COLUMBIA, ST. LOUIS

Milvo Bros., Ringling Bros., C. E.
Misco, Ida, Hagenbeck-Wallace, C. E.
Miller, Kitty A., Seenic, Quincy, Mass.
Miller & Princeton, 88 Olney, Providence.
Miller, John, Ringling Bros., C. E.
Miller, Grace, Phillip's, Richmond, Ind., indef.
Miller, L. Frank, Fashion Plates, B. E.
Miller, Thomas, Critterton, Chicago, indef.
Millers, Three, Majestic, Garrettsville, Ohio.
Millership Sisters, Miner's Burlesquers, B. E.
Milletts, The, Ringling Bros., C. E.
Millman, Trio, Bennett's, Winnipeg; 26, Orpheum, Butte.
Milton, Chas. W., 1301 Gwinnette, Augusta, Ga.
Miner, Coleman & Satterlee, 201 W. 130, N. Y.
Minstrel Four, Merry Maidens, B. R.
Miskel, Hunt & Miller, Majestic, Houston.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Moneta, Five, 42 G. O. H. Bldg., Chicago.
Monstler, Clowen Le, Ringling Bros., C. E.
Montague, Inc., Unique, Minneapolis.
Montgomery, Geo. P., Lyric, Hot Springs, indef.
Montagne, Mona, People's, Goldfield, Nev., indef.
Mooney, Harry J., Barnum & Bailey, C. E.
Mooney & Holbeln, Palace, Halifax, Eng.
Moorehead, Harry (Drumland), Norfolk, Va.
Morris & Sherwood Sisters, Orpheum, Chillicothe, O.; 26, Orpheum, Zanesville, O.
Morris, Felice & Co., Orpheum, Salt Lake.
Morrison, Geo. W. Temple, E. Boston.
Morocco, Chas., Barnum & Bailey, C. E.
Morose, Billy, Anheuser's, Aberdeen, Wash., indef.
Morton, Ed, Keith's, Boston; 26, Auditorium, Lynn.
Morton & Elliott, Moss & Stoll Tour, indef.
Morton, Hugh, Kialto, Elmira, N. Y., indef.
"Moto Girl," Coliseum, London, Eng.
Mowatt, Five, Apollo, Vienna, Aus.
Mozarts, The, Jose, San Jose, Cal.
Munson & Munson, Hanta Hotel, Chicago.
Mullen & Correll, Keith's, Portland, Me.
Murray, Eddie, Fisher's, Los Angeles, indef.
Murray Sisters, American, St. Louis.
Murphy & Magee, Rice & Bartons' Gaiety, B. R.
Musketiers, Four, Vanity Fair, B. R.

Nelson, Tony, "Villa Nelson," Roemerstadt, Macuren, Austria.
Nevaros, Four, Barnum & Bailey, C. E.
Newell & Niblo, Tichy's, Prague, Austria.
Newell & Shervett, Circo Trevino, Monterey, Mex.
Newsomes, Four, Barnum & Bailey, C. E.
Nichols, Lew, Hagenbeck-Wallace, C. E.
Noble & Brooks, Grand, Portland.
Nolan, Fred, World Beaters, B. R.
Norris, Leon & Co., 68 W. 7, Mt. Vernon, N. Y.
Norries, The, 517 Walnut, Hamilton, O.
Norton, Ned, Gay Masqueraders, B. R.
Nosses, The, 179 W. 47, N. Y.
Nowlin, Dave, Nov. 9, Orpheum, Atlanta.
Nugent, Lillian, Little Mose Co., indef.

Ogden, Helen, 279 Clyburn, Chicago.
Okabe Family, Palais d'Ete, Brussels, Bel.
Olaw, Gus, Trio, Hippo, Borcombe, Eng.
Onken, Al, The Chutes, San Francisco, indef.
O'Connell & Golden, Colonial, Hamilton, Can.
O'Day & Wilkens, Shedy's, Fall River.
O'Neill, Russell & Gross, Matinee Girl Co.
O'Neill, W. A., Orpheum, Oakland, indef.
O'Neill, T. R., Broadway, Middletown, O.
Oliver, Clarence, O. O. H., Wheeling, W. Va.
"Olivetti Troubadours," K. & P. 58th St., N. Y.; 26, Trent, N.Y.
Orans, Four, Wash., Spokane, Wash.
Orbanany, Irma, Palace, Bradford, Eng.
Orloff Troupe, Circo Trevino, Monterey, Mex.
Orth & Fern, 25, Orpheum, Denver.
Otto Bros., 10 Howland, Roxbury, Mass.
Owen, Garry, Little, 315 E. 4, Crowley, La.

Pacheco Family, Barnum & Bailey, C. E.
Palmer Sisters, 545 Hart, Brooklyn.
Pamahskie, Prof., 1037 E. Dauphin, Phila.
Parkers, The, Bijou, Manatee, Mich.; 26, Dreamland, Travers City, Mich.
"Paradise Alley," Orpheum, Memphis; 26, Orpheum, New Orleans.
Patterson's Banding Brothers, 24, Family, Butte.
Patty Bros., Ringling Bros., C. E.
Paulinette & Piquo, 19, Keith's, Providence.
Pelots, The, Wash., Spokane, Wash.
Peto & Wilson, Lyric, Lincoln, Neb.
Perry & Elliott, Clark's Runaways, B. R.
Perry, Frank L., Orpheum, Montgomery, Ala.
Perron, Mary & Clowen, Barnum & Bailey, C. E.
Pertina, Columbia, St. Louis.
Petching Bros., Majestic, St. Paul.
Potts Bros. & Co., Bijou, Flint, Mich.; 26, Grand, Grand Rapids.
Piper, Fraco, Bennett's, London; 26, Temple, Detroit.
Poliers, The, 153 Alwyn, Montreal, Can.
Pollard, Gene, World Beaters, B. R.
Potts, Ernie & Mildred, 18, Orpheum, Butte.
Potter & Harria, Hathaway's, New Bedford; 26, Auditorium, Lynn.
Powers Bros., 15 Trask, Providence.
Powder & Chapman, Trans-Atlantic, B. R.
Prawets, Four, 20 Cotnam, Collinsville, Mass.
Prest, Bob, 575 Commercial Bd., London, Eng.
Prest Trio, Ringling Bros., C. E.

Puget, George E., Runaway Girls, B. R.
Purvis, James, New Century Girls, B. E.

Quigg & Nickerson, Night Owls, B. E.

Rado & Bertman, 104 W. 40, N. Y.
Rainbow Sisters, Majestic, Kalamazoo; 26, Battle Creek, Mich.
Rankin & Leslie, Majestic, Ashland, O.; 26, Lyric, Petersburg, Va.
Rastus & Banks, Palace, Leipzig, Ger.
Rawls & Von Kaufman, Vanderville, Canton, Ill.
Raymond, Ruby & Co., Maryland, Balto.; 26, Norfolk, Va.
Raymond, Clara, Scribner Show, B. R.
Rayno's, Al, Bull Dogs, Sharpstown, Md.
Reba & Inez, Folies Bergere, Paris, France.
Reded & Hadley, Liberty, E. Liberty, Pa.; 26, Wonderland, Wheeling, W. Va.
Redford & Wichester, Orpheum, San Francisco.
Red & Earl, Bijou, Belaire, O.; 26, Orpheum, Zanesville, O.
Reed, Harry L., Washington, Buffalo, indef.
Reed & St. John, Majestic, Ft. Worth.
Reed Bros., Polli, Waterbury.
Reid Sisters, 45 Broad, Elizabeth, N. J.
Remington, Mayme, Orpheum, Easton, Pa.; 26, Garrick, Wilmington, Del.
Renee Family, Bijou, Battle Creek; 26, Bijou, Jackson, Mich.
Renards, Three, Empire, Hoboken; 26, Empire, Paterson, N. J.
Reno & Bigar, Barnum & Bailey, C. E.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Revel, Nellie, Stock Farm, Greenwood, Ind.
Reynard, A. D., Alf. T. Wheeler's, C. E.
Riason, Four, Orpheum, Spokane, Wash.
Rice & Elmer, Orpheum, Salt Lake.
Rich Duo, 164 E. Randolph, Chicago.

Richards & Grover, Shea's, Buffalo; 26, Shea's, Toronto.
Richards, Great, Lyric, Dayton, O.; 26, Colonial, Atlanta, Ga.
Richt, Gerlie, 305 Elm, Buffalo.
Rickards, Harry E., St. Charles Hotel, Chicago.
Ricoboni, Horace, Ringling Bros., C. E.
Ristler, Gerlie, 308 Elm, Buffalo.
Ritter & Foster, Camden, London, Eng.
Roattino & Stevens, Majestic, Lincoln, Neb.
Robbins & Trenaman, Elite, Atlanta, indef.
Roberts, Signa, Mercedes, Cal.
Robertson & Fanchette, Crystal, Bradlock, Pa.
Robinson, Alice, 26, Majestic, Denver.
Roche, La Belle, Mille, Ringling Bros., C. E.
Roberts, Hayes & Roberts, Nov. 2, Bennett's, Quebec.
Roitars, Chas., 215 W. 23, N. Y.
Romanoffs, The, Star, Seattle.
Romola, Bob, Bijou, Davenport, Ia., indef.
Ronalds, The, Lyric, Kensington, Ill.
Rose, Elmer A., Boston Belles, B. R.
Ross & Lewis, Palace, Worthington, Eng.
Ross Sisters, 45 Cumberland, Providence.
Ross & Adams, Auditorium, Parkersburg, W. Va.; 26, O. H., Uniontown, Pa.
Rosey, C. W., Polli's, Hartford.
Roscoe & Sims, Casino Girls, B. R.
Ruyal Musical Fire, Bijou, Winnipeg.
Roy's Minstrels, 102 W. 8, Homestead, Pa.
Russell & De Virne, Hagenbeck-Wallace, C. E.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rutherford, The, Hagenbeck-Wallace, C. E.
Russell & Davis, Idle Hour, Atlanta, indef.
Ryan & Richfield Co., Chase's, Wash.; 26, Maryland, Baltimore.
Ryan & White, Empire, Hoboken; 26, Empire, Paterson.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. E.

Sabel, Josephine, Empire, Hoboken; 26, Empire, Paterson.
Sala-Carmen Sisters, Barnum & Bailey, C. E.
Sassarias, The, Sella-Floto, C. E.
Salamonski, E. M., Prof., Barnum & Bailey, C. E.
Samson, Doc, Coburn Greater Minstrels.
Sanford & Darlington, 2422 So. Alder, Phila.
Sanford, Walter & Co., Bijou, Superior, Wis.
Santelli, Great, Winchester Annex, 3d & Market, Erie.
Schrode & Mulvey, Majestic, Johnstown, Pa.
Seabury, Ralph, Lyric, Athens, Ga.
Sevengala, Original, Watertown, N. Y., indef.

Shedman, W. S., Dumont, N. J., indef.
Schade, F., Ringling Bros., C. E.
Shannons, Four, Saratoga Hotel, Chicago.
Scheffels, Male, National, San Francisco.
Sheer, Billie, Shea's, Toronto.
Sherman, De Forest, Bijou, Duluth, Minn.
Schuster, Milton, Palace, Boston, indef.
Scott, Edonard, Grand, Reno, Nev., indef.
"Sella-Floto," City Sports, B. R.
Seymour, O. G. & Co., Empire, Paterson; 26, Orpheum, Bklyn.
Shadle, Frank, Ringling Bros., C. E.
Shaw, Aerial, Ringling Bros., C. E.
Sherry, Joseph V., Sella-Floto, C. E.
Shields & Galle, Murray & Mackey Co.
Shipp, Julia & Edward, Barnum & Bailey, C. E.
Shirhart, Anson, Crystal, Detroit, indef.
Siegrists, The, Sella-Floto, C. E.
Silvas, The, Colonial, N. Y.; 26, Orpheum, Brooklyn.
Sinclear, Mabel, 25, Orpheum, Kansas City.
"Six Girls & Teddy Bear," Olympic, Chicago.
Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
Smedley, Effie & Co., 230 W. 34, N. Y.
Smiths, Aerial, Crystal, Leipzig, Ger.
Smith & Brown, 26, Bijou, Butte.
Smith & Houghney, Colonial, Lawrence; 26, Polli's, Waterbury.
Soper, Bert, Star, Altoona, Pa., indef.
Somers & Storke, Garrick, Burlington, Ia.; 26, Lyric, Alton, Ill.
Snyder & Buckley, Orpheum, Memphis, 26, Orpheum, New Orleans.
Souder, Pearl, Ringling Bros., C. E.
Splassel Bros. & Mack, Central, Magdeburg, Ger.
Stants Bros., Barnum & Bailey, C. E.
Stanley, B., Barnum & Bailey, C. E.
Stanton & Sandberg, Lyric, Terre Haute; 26, Temple, Ft. Wayne, Ind.
Steinert, Thomas, Trio, 469 Lenox, N. Y.
Stewarts, Musical, Sam T. Jacks Burlesquers, B. R.
Stickner, Emma, Ringling Bros., C. E.

Stickney, Miss R., Barnum & Bailey, C. E.
Stickney's Pony & Dogs, Hempstead, L. I.
Stoddards, The, 37 Kirkpatrick, Syracuse.
Stuart & Keeley, Majestic, Dallas; 26, Majestic, Houston.
Stubblefield Trio, Wallace-Hagenbeck, C. E.
St. Elmo, Leo, 1553 Broadway, N. Y.
Sullivan, W. J., Lyric, Bozeman, Mont., indef.
Sullivan Bros., Four, Family, Kane, Pa.; 26, Coliseum, New Castle, Pa.
Summersville, Amelia, Orpheum, St. Paul.
Sutcliffe Trio, Grand, Hartford, Eng.
Sweeney & Rooney, Bijou, Henton Harbor, Mich.
Sylvio, Barnum & Bailey, C. E.

Talbot, Carson & Co., Elite, Davenport, Ia.
Tancan, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. E.
Taylor, Eva & Co., 26, Orpheum, Salt Lake.
Teed & Lazell, 2009 W. 48, Cleveland.
Templeton, R., Francis, 1428, 16, Oakland, Cal.
Tennis Trio, Orpheum, Spokane, Wash.
Terrors, Four English, City Sports, B. R.
Terry & Elmer, Majestic, Houston; 26, Travel.
Terry & Lambort, Cardiff, Wales.
Taylor, Mac, 2308 So. 12, Phila.
Taylor, Viola, Champagne Girls, B. R.
Terrors, English, City Sports, B. R.
Texas Steer Quartette, Colonial Belles, B. R.
That Quartette, Bennett's, Montreal; 26, Bennett's, Hamilton.
Trolley Trio, Bijou, Flint, Mich.; 26, Ann Arbor, Mich.
The Quartette, Columbia, St. Louis.
Thompson Sisters, Davenport, Ia., indef.

Thorne, Mr. & Mrs., 444 St. Nicholas, N. Y.
Thornton, Geo. A., 19 & 26, Loucoln Sq., N. Y.
Thaleros, Hagenbeck-Wallace, C. E.
Till, John & Louise, 980 Salem, Malden, Mass.
Tasmanians, Hagenbeck-Wallace, C. E.
Toledo, Sydney Bijou, Norwalk, O.; 26, Lyric, Urbana, O.
Toomer, Henry B., 801 N. Pine, Hattiesburg, Miss.
Topsy, Four, 2787 Fulton, Brooklyn.
Tops, Topsy & Tops, 26, Aeme, Sacramento, Cal.
Towner Sisters, Family, Kane, Pa.
Townsend, Charlotte & Co., Trent, Trenton.
Turner, Bert, Main St., Peoria, Ill.; 26, Bijou, Quincy, Ill.
Turnour, Jules, Ringling Bros., C. E.
Thurston, Leslie, Bijou, Orange, N. J.; 26, Bijou, New Brunswick, N. J.
Truehart, Dillon & Burke, Gem, Tampa, Fla.
Ty Bell Sisters, Sella-Floto, C. E.
Tyson Sisters, New York Stars, B. R.

Urma Sisters, Barnum & Bailey, C. E.
Usher, Claude & Fannie, Orpheum, Los Angeles.

Valadons, The, 26, Keith's, Cleveland.
Valdare & Varno, 228 Walnut, Aurora, Ill.
Van, Billy, Polli's, New Haven; 26, Polli's, Waterbury.
Van, Chas. & Fannie, & Co., 22 Hopkinson, Bklyn.
Van Diemans, Hagenbeck-Wallace, C. E.
Van, Miss M., Ringling Bros., C. E.
Variety Quartette, Colonial Belles, B. R.
Vasco, 41a Acre Lane, London, Eng.
Vasco & Co., Bijou, Greensburg, Pa.; 26, Lyric, Watertown, N. Y.
Vedmars, The, 749 Amsterdam, N. Y.
Vermette-Carpotti Trio, 451 Breboen, Montreal.
Victorine & The Zola, Empire, San Francisco.
Von Dell, Harry, 1553 Broadway, N. Y.
Von Jerome, Miner's Bowers, N. Y.
Vynos, The, 366 W. 31, N. Y.

Wade & Reynolds, Lyric, Columbia, S. C.; 26, Superba, Augusta, Ga.
Ward, Alice, Lillian, Haymarket, Chicago, Ill.; Gerard, Indianapolis.
Ward, Chas. E., Haymarket, Chicago; 26, Grand, Indianapolis.
Ward & Harrington, 418 Strand, London, Eng.
Ward & Hart, 1909 So. 11, Phila., Pa.
Ward & Sheppell, Al, Reeves, B. R.
Wartenberg Bros., Family, Lancaster, Pa.; 26, Auditorium, York, Pa.
Watt, Emile, Olympic, Chattanooga, Tenn., indef.
Walker, Nella, Polli's, Wilkes-Barre, Pa.
Waller & Magill, Orpheum, Sidney, O.; 26, O. H., Greenville, O.
Walton, Irvin R., Fads & Follies, B. R.
Walton, Fred & Co., Lamb's Club, N. Y.
Walsh, Lynch & Co., Irwin's Big Show, B. R.
Wald, May, Fads & Follies, B. R.
Wards, The, Ringling Bros., C. E.
Watson, Sammy, 333 St. Paul, Jersey City, N. J.
Watson Sisters, Irwin's Big Show, B. R.
Watson & Little, Mohawk, Schenectady.
Webb, Hamme, Norris & Rowe, C. E.
Webster & Carlton, Family, Shamokin, Pa.
Wentworth, Rose, Ringling Bros., C. E.
Werden, W. L. & Co., 1179 Rokeby, Chicago.
Whiteburn, Frank, Columbia, Cincinnati, 20, Anderson, Louisville, Ky.
Whiteside, Ethel, Royal, Holborn, Eng.
Williamson & Gilbert, Hagenbeck-Wallace, C. E.
Williams Duo, Crescent, Schenectady; 26, Howland, Boston.
Willard & Bond, Columbia, Cincinnati.
Williams & Segal, 37 E. Robinson, Allegheny, Pa.
Williams & Stevens, Pekin Stock Co., Chicago.
Williams & Melbourne, Flight of Princess Co.
Williams & Weston, B'way, Logansport, Ind.; 26, Sipes, Kokomo, Ind.
Wilsons, Musical, Pat White Gaiety Girls, B. R.
Wilson, Topsy, Heloise & Armorer Sisters, 1 Prima Rd., Brixton, London, S. E., Eng.
Wilson Brothers, Orpheum, Portland, Ore.
Wilson, Jack, Co., Shea's, Toronto; 26, Shea's, Buffalo.
Wilson, Raleigh, Campbell Bros., C. E.
Winchester, Edwin, Temple, Ft. Wayne, Ind.; 26, Grand, Marion, Ind.
Winklers' Madcaps, 20 Rusthall Ave., London, Eng.

(Continued on page 20.)

AND THE CHICKEN SAID, "HELLO!"

But we heard a fellow last week making some remarks who didn't need all the letters to express his feelings when he discovered his new wood trunk split from end to end the first jump. Nothing doing from us on the sympathy thing though, for he turned us down because the wood trunk was a trifle clumpy. However, we made him a fair allowance for his old-fashioned crippleness and now he is carrying a BAL FIBRE TRUNK which cannot split and will not only outwear the discarded one but will weigh 25 per cent. less.

MORAL: Get on in front. It costs money to fall down and have to strain your pocketbook catching good sense after she has passed.

WILLIAM BAL, Inc.

Send for Catalogue V.

210 West 42nd Street, NEW YORK

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SOMERS & WARNER

LONDON PARIS BERLIN

Some of the AMERICAN ACTS booked by us in ENGLAND:

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COOPER and ROBINSON.
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GOTHAM QUARTET.
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HEELEY and MEELEY.
HENRY LEE.
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JORDON and HARVEY.
KINSONS.
LYONS and CULLUM.
MADGE LESSING.
MASON and BART.
MILT WOOD.

MOONEY and HOLBEIN.
MORRIS CRONIN.
MUSICAL CUTTYS.
PHIL and NETTIE PETERS.
RADIE FURMAN.
RITTER and FOSTER.
STUART BARNES.

THE MERRILLS.
THREE MEERS.
W. COURTNEY and CO.
W. C. FIELDS.
WHALEN and WEST.
WILSON and WARDING.
WOODWARD'S SEALS.

B. OBERMAYER, American Representative, Theatrical Exchange Building, 40th St. and Broadway, New York City

EXTRA NEWS

SAM WILLIAMS

Created a sensation at Hammerstein's this week with the New JEROME & SCHWARTZ COMIC SONG:

"SING, LOVE, SING"

PUBLISHED BY

COHAN & HARRIS

115 West 42d St., New York City

NEW ACTS.

(Continued from page 13.)

erate colonel falling in love with a Union officer. The Colonel extracts a promise from the latter not to speak of his love for the daughter until after two years. The daughter is in a hurry so she proposes herself. The Colonel finds the two lovers in embrace and accuses the Union officer with breaking his word, whereupon the two present him with a bottle of whiskey as a peace offering, soothing the Virginian's troubled mind and securing the parental blessing. *Harry Kirk.*

Chopourian,
Banjoist.
12 Mins.; One.
Keith's, Phila.

If for no other reason than the fact that he did not inflict "William Tell," "The Poet and Peasant," or one of the several selections which seem to be the delight of every banjo player and xylophone expert in vaudeville, Chopourian is deserving of credit for offering something different. In playing, Chopourian uses a "pick" which robs his act of much of its merit. The three selections, "Norma," by Bellini; a medley; "Sounds of the Sunny South," which was cleverly arranged, and a march, of his own composition (according to announcement) were

well played if the "pick" is to be given consideration, but there is a noticeable lack of the clear tone from the strings secured by the use of fingers alone. Chopourian is a good banjoist, entertaining and well liked. Vaudeville, however, has several banjoists who use their fingers only. The difference is always appreciated. *George M. Young.*

(Continued from page 19.)

Winslow, W. D., Barnum & Bailey, C. R.
Winston's Sea Lions, Keith's, Boston.
Winter, Winona, 41 W. 64, N. Y.
Wixton & Eaton, Casino Girls, B. R.
Woott, Aldo, Folly, Oklahoma City, Okla.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wood Bros., G. O. H., Pittsburg; 26, Shea's, Buffalo.
Woodford & Marlboro, 1553 Broadway, N. Y.
Woodward, Ed & May, 1372 N. Humboldt, Chicago.
Wordette, Estelle, Keith's, Columbus, O.; 26, Keith's, Cleveland.
World & Kingston, Orpheum, Sioux City.
Wormwood's, Dogs & Monkeys, Orpheum, Easton; 26, K. & P. 5th Ave., N. Y.
Wolan, Barnum & Bailey, C. R.
Woulf, Edward, Barnum & Bailey, C. R.
Woulf, Mme. E., Barnum & Bailey, C. R.

Y

Yackley & Bunnell, Family, Lebanon, Pa.; 26, Family, Lancaster, Pa.
Yamamoto Bros., Hathaway's, Lowell.
Yolo Alta, People's, Galveston; 26, Okla. City, Okla.
Young, E. F., 407 W. 122, N. Y.
Young, Ollie & Bros., 68 Chittenden, Columbus, O.
Young, De Witt C., 91 Lexington, N. Y.
Yontucky Prince, Barnum & Bailey, C. R.

Z

Zalno, Jos., 5135 Chancellor, Phila.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zech & Zech, Wheelers, C. R.
Zeda, H. L., Family, Carbondale, Pa.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al, Gay Masqueraders, B. R.
Zinn's Musical Com. Co., Memphis, Tenn., Indef.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Arnold, Margaret, Keith's, Philadelphia.
Riff and Bang, Gem, Blsmarck, N. D.
Barnes & Crawford, Orpheum, Reading; 26, Armory, Blghampton.
Beam, Will, Lyric, Uniontown, Pa.; 26, Star, Donora, Pa.
Brinkley, The, Gem, Jersey City; 26, Casino, Allentown, Pa.
Castellane & Bro., Orpheum, Butte.
Chamberlain & Sterling, Crystal, St. Joe, Mo.
Chevalier, Louis & Co., Bell, Oakland.
Cole & Clemens, Gem, Monongahela, Pa.; 26, Star, Wilkes-Barre.
Colonial Septette, Bennett's, Hamilton; 26, Bennett's, Montreal.
Creo & Co., Grand, Fargo, N. D.
Early & Late, New Century Girls, B. R.
Eugene Trio, Family, Williamsport, Pa.
Ferrell Bros., Auditorium, Lynn.
Fielding & Carlos, Hippo, Huntington, W. Va.
Frederick Musical Trio, Majestic, Chicago.
Fredo, Geo., Family, Rock Island, Ill.
Fun in a Boarding House, Poli's, Worcester; Poli's, Springfield.
Gossans, Bobby, Orpheum, Tiffin, O.
Gracie & Reynolds, Family, Grand Falls, Mont.
Haley & McKennon, Duckling, B. R.
Hassard, Lyons & Bonnie, 251 E. 81, Chicago.
Holmann, Harry & Co., Majestic, Galveston, Tex.
Huehn Musical, Pantages, Seattle.
Hyde, Mr. and Mrs. R., Camden, N. J.; 26, Hippo, Harrisburg, Pa.

Juniper & Hayes, 120 W. 27, N. Y.
Jolly & Wild, Orpheum, Vancouver, B. C.; 26, Grand, Tacoma, Wash.
La Toska, Phil, 135 W. 22, Los Angeles.
McFarland & Murray, Trocadero, Philadelphia.
McVeigh & Gira, 23, Orpheum, Minneapolis.
"Night With the Poets," Poli's, Scranton; 26, Poli's, Wilkes-Barre, Pa.
Normans, Juggling, Olympic, Paris, France.
O'Neil Trio, Grand, Hamilton, O.
Overing Trio, Orpheum, Harrisburg; 26, Orpheum, Reading.
Pauline, Great, Lyric, Dayton, O.; 26, Keith's, Columbus, O.
Payton & Wilson, Sydney, N. S.; 26, Ackers, Halifax, N. D.
Raymond & Harper, Family, Braddock, Pa.; 26, Lyric, Uniontown, Pa.
Silveno & Co., Earl, Pueblo, Col.
Stafford & Stone, Shea's, Toronto; 26, Shea's, Buffalo.
Tanna, Keith's, Philadelphia.
"Ten Dark Knights," Haymarket, Chicago.
Welch, Jas. H., & Co., Majestic, Cleveland.
Wells, Mr. & Mrs. Wm. J., Bijou, Williston, N. D.
Wheelers, The, Tichy's Prague, Austria.
Williams & Gordon, Monroe, Elvira, O.
Willard & Bond, 26, Grand, Indianapolis.
Wilson, Franklin, & Co., Orpheum, Yonkers; 26, Hammerstein's, N. Y.
Wright, Lillian, & Boys, 344 W. 45, N. Y.
Yankee Comedy Four, Poli's, New Haven.
Zaras, Three, & Carmen, Grand, Tacoma, Wash.

CIRCUS ROUTES

Buffalo Bill, Oct. 17, San Bernardino, Cal.; 19, Phoenix, Ariz.; 20, Tucson, Ariz.; 21, Bisbee, Ariz.; 22, Douglas, Ariz.; 23, Deming, N. M.; 24, El Paso, Tex.; 25, Abilene, Tex.; 26, Fort Worth, Tex.; 27, Terrell, Tex.; 28, Greenville, Tex.; 30, Paris, Tex.; 31, Sherman, Tex.; Nov. 2, Dallas, Tex.; 3, Corsicana, Tex.; 4, Waco, Tex.; 5, Temple, Tex.; 6, Austin, Tex.; 7, San Antonio, Tex.; 9, Houston, Tex.; 10, Beaumont, Tex.; 11, Crowley, La.; 12, New Iberia, La.; 13-15, New Orleans, La.
Barnum & Bailey, Oct. 17, Enid, Okla.; 19, Tulsa; 20, Muskogee; 21, Ft. Smith, Ark.; 22, Mena; 23, Texarcana; 24, Shreveport, La.; 25, Natchitoches, La.; 26, Alexandria; 27, Lafayette; 28, Lake Charles; 29, New Iberia; 30-Nov. 1, New Orleans; 2, McCourt, Miss.; 3, Jackson; 4, Yazoo City; 5, Clarksdale.
Campbell Bros., Oct. 17, Hinton, Okla.; 18, Weatherford; 20, Clinton; 22, Liberal, Kas.; 23, Texhoma, Okla.; 30, Meade, Kas.; 31, Herrington; Nov. 1, Fairbury, Kas.
Cole Bros., Oct. 17, Marlon, S. C.; 20, Hartsville; 21, Orangeburg.
Farker Shows, Oct. 17-31, State Fair, Dallas, Tex.
Engling Bros., Oct. 17, Spartanburg, S. C.; 19, Greenville; 20, Anderson; 21, Athens, Ga.; 22, Gainesville; 23, Atlanta; 24, Anniston, Ala.
Robinson, Yankee, Oct. 17, Keytesville, Mo.; 19, De Witt; 20, Norborne; 21, Kansas City, Mo.
Sells-Floto, Oct. 17, Quaneh, Texas; 19, Amarillo; 20, Dalhart.

BURLESQUE ROUTES

For the week of October 19.

"L. O." indicates show is "laying off."

Americans, Imperial, Providence.
Avenue Girls, Bijou, Philadelphia.
Behman Show, Olympic, Brooklyn.
Big Review, Monumental, Baltimore.
Blue Ribbons, Gayety, Toronto.
Bohemians, 14th Ave., N. Y.
Bon Tons, Empire, Toledo.
Bowers Burlesquers, Gayety, Columbus.
Brigadiers, Star, Milwaukee.
Broadway Gayety Girls, Empire, Brooklyn.
Bryant's Extravaganza, 19-21, Gilmore, Springfield; 22-24, Empire, Albany.
California Girls, Empire, Indianapolis.
Casino Girls, 19-21, Empire, Albany; 22-24, Empire, Holyoke.

HYDE & BEHMAN'S Amusement Enterprises

Bijou Theatre,	Brooklyn
Folly	"
Olympic	"
Star	"
Gayety	"
Newark	Newark
Gayety	Pittsburg
Star & Garter	Chicago

HYDE & BEHMAN AMUSEMENT CO.,
TEMPLE BAR BUILDING,
BROOKLYN, N. Y.

Century Girls, London, N. Y.
Champagne Girls, People's, Cincinnati.
Cherry Blossoms, Dewey, Minneapolis.
Colonial Belles, 19-21, St. Joe; 22-24, L. O.; 26, Century, Kansas City.
Cox Corner Girls, 22-24, Bijou, Patterson; 19-21, Electra, Schenectady.
Cracker Jacks, Gayety, Detroit.
Dainty Duchesse, Gayety, Washington.
Dreamlands, Star, St. Paul.
Ducklings, 19-21, Lyceum, Troy; 22-24, Gayety, Albany.
Empire Burlesquers, Lyceum, Washington.
Fads and Follies, Gayety, Birmingham.
Fashion Plates, Century, Kansas City.
Follies of the Day, 19-21, Gayety, Scranton; 22-24, Luzerne, Wilkes-Barre.
Frollicose Lambs, 19-21, Luzerne, Wilkes-Barre; 22-24, Gayety, Scranton.
Golden Crook, Standard, Cincinnati.
Happyland, Euson's, Chicago.
Hastings' Show, Empire, Cleveland.
High Rollers, Bijou, Atlanta.
Ideals, 19-21, Electra, Schenectady; 22-24, Bijou, Patterson.
Imperial, Empire, Chicago.
Irwin's Big Show, Majestic, Kansas City.
Jersey Lilies, Olympic, Brooklyn.
Jolly Girls, Bowery, N. Y.
Kentucky Belles, Folly, Chicago.
Knickerbockers, Waldman's, Newark.
Majestic, L. O.; 26, Majestic, Kansas City.
Mardi Gras Beauties, Star, Brooklyn.
Masqueraders, Palace, Boston.
Merry Maidens, Lafayette, Buffalo.
Merry Makers, Empire, Newark.
Miss New York, Jr., Buckingham, Louisville.
Morning Glories, Gayety, Phila.
New York Stars, Trocadero, Chicago.
Night Owls, Murray Hill, N. Y.
Parisian Widows, Garden, Buffalo.
Pat White's Gayety Girls, Bon Ton, Jersey City.
Rochesters, Academy, Pittsburgh.
Rose Sydel, Gayety, Brooklyn.
Runaway Girls, Harlem Music Hall, N. Y.
Sam Devere, Avenue, Detroit.
Sam T. Jack, Star, Cleveland.
Scribner's Big Show, Star & Garter, Chicago.
Serenaders, Gayety, Milwaukee.
Star Show Girls, Columbia, Boston.
Strolling Players, Empire, Des Moines.

Lady With Reputation Wants to Join Headline Act.

Capable of supporting the most eminent actor. Also clever pianiste possessing excellent voice. Young and splendid appearance. Just finished engagement with a recognized act, headlined for the past four seasons.

Address Box 43, care VARIETY.

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The girl who made the name of LLOYD famous in America

ALICE LLOYD

SHEA'S BUFFALO, (Oct. 19)

THIRD ENGAGEMENT IN FOUR MONTHS

The short vaudeville season now being played is by special permission of Messrs. KLAU & ERLANGER and F. ZEIGFIELD, Jr.

Thoroughbreds, Howard, Boston.
Tiger Lilies, Standard, St. Louis.
Trans-Atlantic, Gayety, St. Louis.
Travelers, Trocadero, Phila.
Trocadero, Casino, Phila.
Uncle Sam's Belles, Star, Toronto.
Vanity Fair, Gayety, Pittsburgh.
Washington Society Girls, L. O.; 20, Empire, Newark.
Watson's Burlesquers, 19-21, Gayety, Albany; 22.
24, Lyceum, Troy.
World Beaters, Gayety, Baltimore.
Yankee Doodle Girls, Royal, Montreal.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only. P. C. following name indicates postal card.

Anglin, Beane.
Andrews, Adora.
Avery, Benjamin B.
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Acos (C. O.)
Adams, Gus.
Amati, Miss Valeri.
Angeline, Louis.
Barrett, Pat.
Barry & Johnson.
Borra, Miss Maple.
Bender, Winfield.
Bernard, Joseph E.
Balsder, Ed.
Bragg, Archie (C. O.)
Brignola, E. (C. O.)
Beck, Carl E. (C. O.)
Bowles, Geo.
Belfort, Miss May.
Belmont, Freda.
Brown, Harry.
Baker & Carlisle.
Balar, Charles.
Banner, Michael.
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Belmont, Belle.
Barry, Margaret.
Burke, Chas., & Co.
Bowman, Ivy.
Blackledge, Ruby.
Bellman, Harry K.
Bixley, Edgar.
Bloden, Henry.
Bruce, Miss Gertrude.
Brown, B. (B)
Brahams, Tye (C. O.)
Burns, John H.
Brunnlin, Miss Evelyn.
Blacher, Miss Anna.
Bawn, Harry.
Britt, Freddie (C. O.)
Clarence Sisters.
Chapin, Benjamin.
Cow Boy Quartette (C. O.)
Carlton, Arthur.
Carjon, Allen.
Conner, M. B.
Cline, J. E.
Corson, Cora Youngblood.
Charters, Georgia.
Conway, T. L.
Collington, Harry.
Clifton, William.
Carroll, Mr. & Mrs.
Camp, Frank E.
Calvert, Albert (C. O.)
Close, Sidney (C. O.)
Clifford, Dave (C. O.)
Caron, Jake.
Carless, Miss Carrie.
Carroll, Tom (C. O.)
Cook, Dick (C. O.)
Clark, Geo. A. (C. O.)
Davin, Laura (C. O.)
Dreano, Josh.
Donald, Peter.
Dix, Bro.
De Koke, Gabriel.
Denton, Ray (C. O.)
Douglas, Wm. (C. O.)
Delmore, Drucie (C. O.)
Darrell & Hodges (C. O.)
Downey, Jas.
Douglas, Harry.
Deane, Walter.
Dix, Marion.
De Bassioni, Vera.
De Moss, Edward.
De, Violet.
Dunley, Bob & Nellie.
Dresler, Marie.
Dean, Professor.

Hodges, James (C. O.)
Hart, Henry (C. O.)
Immel, Prince P.
Immel Band Mgr. (C. O.)
Irwin, C.
Johns, Harry (C. O.)
Jarmon, Emil (C. O.)
Jaffey, Phil.
Jefferson, Thos.
Jones, Margaret Oyrn (2).
Johns, Johnny.
Jones, Walter.
Joyce, Miss Lottie.
Johnstone, Gordon.
Kane, Maurice.
King, John C.
Kemp, Mrs. E. H.
Kelvans, J. J.
Kessely's Marionettes.
Keeley, Miss Edna.
Kelly, Frank.
Kyle, Ethel (C. O.)
Kane, Genevieve (C. O.)
Ketler, Joseph (C. O.)
King, John (C. O.)
La Salle, Jessie (C. O.)
Lena, Lily.
LeMaire & King (C. O.)
Linton, Harry B. (C. O.)
Le Jess (C. O.)
Loretta, Otto.
Landros, Patay.
Leon, Nellie.
Lelms, Louis.
Leilott, Arthur.
Lyons, Florence.
Lubelskin, Tony.
Love, Frankie.
La Peleties Family.
Lewis, Etta.
Ladelle, Mildred (C. O.)
Lester, Eddie (C. O.)
LeCall, Ed. (C. O.)
Lee, Minnie.
Lamot, J.
Logan, Bruce.
Loralie, Oscar.
LaMont, Grace (C. O.)
Lasro, Duncan (C. O.)
Lennon, Herbert (C. O.)
Langdon, Harde (C. O.)
Lakota & Lorraine (C. O.)
McWade, Margaret.
Montgomery & Moore.
Marcellins.
Maynard, Miss Claire.
Mitchell, Miss Mamie.
Mitchell, Frank (C. O.)
Mann, Billy (C. O.)
Mack, Floyd (C. O.)
Marls, May (C. O.)
Milton, Harry (C. O.)
Mack & Elliot (C. O.)
Medallion Trio (C. O.)
Moore, Herbert (C. O.)
Moore, Geo. Austin.
Matsumoto & A'Gawa.
McDonough, Ethel.
Marshall & King.
Gloria, Bertha M.
Major, Frank.
Marville, Dan.
Marx, Julius W.
Gerrin, Miss Marie.
Malcolm, Annette.
Mullen, Mrs. J. H.
Murray W.
Macfadden, Mr. & Mrs.
Mills, Phil.
Moore, James A.
Miller, Edgar M.
Mainville, E. C.
Matties, Hugo.
Milliken, Lucy (2).
Myers & Meer.
Morrison, Lee.
Macy, Carleton (2).
McKenzie, B.
Moore, Snits.
Matres, Houghston.
Troupe.
Maxwell & Dudley.
Mann, Dandy.
Mack, J. D.
Moy, Miss Hazel A.
McLallen, Jack (C. O.)
Murphy, Geo. F. (C. O.)
Minton (C. O.)
Mack, W. J. (C. O.)
Morris Three (C. O.)
Mueller & Mueller (C. O.)
Niles, Vergenia (2).
Norris, Lulu (C. O.)
Norton, Mrs. Ned (C. O.)
Norris, Manly (C. O.)
Nile, Jos.
Nelson, Agda.
Nelson, Agnes (2).
Nile, Grace.

Normington, Harold J.
Newell, Willard (C. O.)
Niblo, Victor.
Newcomb, Lew H. (2)
Olyphant, Billy Patrie (C. O.)
O'Rourke, Eugene.
O'Neill, Sake.
Osborne, Jack.
Owring Trio (C. O.)
O'Neill, Emma (C. O.)
O'Rourke, Jr., Jas.
O'Connor, E. P.
Pileer, Harry (C. O.)
Plankleb, Harry (C. O.)
Patterson, Rayard.
Plarch, Gene.
Price, Beatrice.
Pembroke, Kitty.
Pond, Dave O.
Purdy, Francis.
Plankleb, Steve (C. O.)
Paris, Lionel (C. O.)
Pratt, Jack.
Quigley, Helen.
Redwood, Frederick.
Reynold, Max (C. O.)
Reno, C. H.
Reidy, Henry.
Ramsay, Geo. O.
Raymond, Melville B.
Rinz, Mme.
Rose, Adam A.
Reed, Alex. D. (2)
Royer, Augustine.
Reynolds, John B.
Robinson, Ada E.
Rennings & Brown.
Rankin, J. McKee.
Rice, Bessie.
Rosenberg-Keogh-Hill.
Russell, Miss Mona.
Roelma.
Rosen, Jimmie.
Raymond, Melville B. (C. O.)
Rock, Wm. (C. O.)
Ray, Elisabeth (C. O.)
Russell Bros.
Raynard, Ed.
Ray & Co., Fred.
Rennee Family, Mgr. (C. O.)
Reinhardt, Cyrus (C. O.)
Rennee, Sigmund (C. O.)
Ronalds, Three (C. O.)
Roberta, Signa (C. O.)
Robertson, Donald (C. O.)
Saona, Herr.
Shah, Manek (2).
Smith, J.
Shiner, Ferns (C. O.)
Shadrack, James A.
Sin Clair Sisters.
Spencer, Lloyd.
Springfield, Harry.
Schlichtner, Ubert.
Shaffer, Harry.
Suttill, Harry H.
Sattil Bros.
Star Spangled Banner Co.
Stokes, Minnie.
Spong, Hilda.
Stevens, Mike J.
Summers, J. T.
Scherzer, Marie.
Sutherland & Curtis.
Steele, E. J.
Sargent, S. P.
Sharrocks, The.
Sheldon, H. S. (C. O.)
Swor, Bert (C. O.)
Sutherland & Curtis (C. O.)
Stine, Chas. J.
Shoff, Ada R.
Spink, Mrs. Mollie.
Stagpoole Trio (6).
Stewart, Miss Margie.
Steinert, Thomas Trio (C. O.)
Sylvestre, Geo. (C. O.)
Sorenson, Lou (C. O.)
Thropp, Clara (2).
Thompson, Frank A.
Taft, Miss Billy.
Thomas, Miss Norma.
Thompson, Eph.
Truman, Wallace.
Trickey, Miss Corde.
Tully, May (2).
Tyler, William.
Travers, Miss Bella.
Taylor, Billie.
Upson & Heila.
Uyatt, Miss Ida.
Vesta, Miss Netta.
Van, C. A. (C. O.)
Verdi, Georgia.
Valley, Camille.
Vivian, Annie (C. O.)
Varon, Jerry & Wilbur (P. C.)

AT THE
**LINCOLN SQUARE
THEATRE**
On Oct. 19th

MANAGEMENT
WILLIAM MORRIS

MISS
GRACE HAZARD

AT THE
**LINCOLN SQUARE
THEATRE**
On Oct. 19th

MANAGEMENT
WILLIAM MORRIS

FIVE FEET OF COMIC OPERA

Introducing an entirely novel idea brought from abroad.

Weston, Miss Emma.
Welch, George.
Watch, C. Gilling.
Willard, Alice (C. O.)
Wattsman & Fields.
Well, Mr.
Wetherall, Harry.
Williams, Leon.
Wilson, Harry.
Wilson, George.
Wolfe, Gracie (2).
Woycke, Victor.
Wynne (Ekle).
Winner, Ellie (2).
Welch, Pauline.
Whitely & Bell.
Wari, K.
Williams, Dot.
Willing Brothers.
Winter, Banks.

Walton, Louise.
Woodman, Joseph.
Wright, Mrs. Fred.
Ward, Miss May.
Wattsman & Fields.
Willard, Alice (C. O.)
Watson, Stanley.
Woods, Miss Amelia (2).
Walton, Mrs. Lotta.
Williams, Arthur (C. O.)
Warren, Day & Warren (C. O.)
Wheeler, Zelma (C. O.)
West, Ford (C. O.)
Yates, Aubrey (C. O.)
Young, Mrs. Wm. (C. O.)
Yocars, Mr.
Yule, Mabel.

L. Royce's characterizations are artistic and accurate. "Singing Colleens" surprised the Monday night audience with really good singing and harmony. The Patsy-Frank Troupe showed skill in acrobatics. The midget attempted comedy which did not enter. G. Herbert Mitchell has a fine baritone voice and a good delivery. His stories are rather old, he having told the same string at the Majestic on recent appearances. The singing alone can carry him through on any bill. "Fictorial Post Card Album" is somewhat novel in arrangement, although similar devices more elaborately embellished have been seen here. One girl poses for the several pictures. Gehan and Spencer did nicely with dancing, and Dunaworth and Valdere sang Irish ditties for the early arrivals and seemed to please those present. Juan Tschernoff's Circus Troupe, consisting of ponies, dogs and pigeons, gave an interesting performance in the closing position.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIEBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block.

MAJESTIC (Lyman D. Glover, mgr.).—The top notches this week are Harry Clay Blaney, Kitty Wolfe and Co. (New Acts). The list is unusually attractive and contains meritorious numbers, among them Winona Winter. Miss Winter is more charming than ever and retains the same daintiness and magnetism. The Farrell-Taylor Co. offered their melange of music, songs and comedy. The act is much improved and was liked. Ray

OLYMPIC (Abe Jacobs, mgr.).—Frank A. Goch and Co., Chas. E. Evans and Co., May Holey, Eight Madcaps, Brown Brothers and Keeley, Van Cleve, Denton and Pete, Fonda, Dell and Ponda, Asher B. Samuels, Clark and Temple, The BeAnos.

HAYMARKET (W. V. Newkirk, mgr.).—Flo Irwin and Co., Murray Sisters, Kennedy and Rooney, Foy and Clark, Clivette, Tony Wilson and Heloise, Amoros Sisters, Harry DeCoe, Leeds and Lemar, Bonnie Gaylord, The Tanakas, Billy Brown.

STAR (Tom Carmody, mgr.).—Three Demons, American Comedy Four, Maxlin's Models, Rawlin and Von Kaufman, Douglas and Mammourat Sisters, Burns and Clara.

SCHINDLER'S (L. Schindler, mgr.).—Harry Deave's Manikins, All and Peiser, Hart Trio, Cozy Smith and Pinks, The McGarvers, Ella Fugle, Three Williams Sisters.

NORTH AVENUE (Paul Sittner, mgr.).—Cora Youngblood, Corson Sextet, Chevallere, Cremons and Co., Martin and Crouch, Jarrell Co., Singing Carrolls, Quinn Trio, Almon and Almon.

COLUMBIA.—Ed. Dunkhorst and Co., Harriet

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October 19

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Hoamer, Ziegler Trio, Stith and Stith, H. B. Burton, Mack Sisters.

LYCEUM.—Adele Purvis, Onri and Flora Allthorpe, Rice Bros., Toney and Toney.

VIRGINIA.—Chicago Newsboys' Quartet, Frost and Weyman, Claud Ranz and Co., Annette Link.

PALAIS ROYAL.—Kitty Stevens, Andy and Jennie Adams, Mexican Trio, Francis Murphy.

PREMIER.—Margie Grant, Stevens and Washburn, Bosley and Rostelle, Smith and Adams, Edna Julian, West and Fowler.

GEM.—Murray's Dogs, Kathryn Miller, Mallin and Mallin, Billy Mann, Gem Stock.

CRYSTAL.—Clark and Perry, Elmore and Bartlett, Maude Haley, Weaver and Lambert.

CHICAGO.—Shomers, Bella Hill, Morgan and Cross, Ralph Brown.

TOLA.—VaHoven, Smiling Harris and Co., Russell and Cross, Mae Kirby.

GRAND (Chicago Heights).—Geo. W. Barnes, Barlow and Nicholson, Margie White, The Teemners, John Mangels.

NEW GEM.—Herbert Rankin, La Pearl and Bogart, Dot Heston, Stock Co.

STAR and GARTER (U. J. Herrmann, mgr.).—When a show so decorative as the "Golden Crook" comes to view one can find only commendation for it. Jacobs & Jermon have surpassed anything they have ever offered in burlesque with this show. The opening of the first part, "The Three Films," is a revelry of splendor and magnificence. The scenic effects and evolution of very attractively gowned girls—about twenty—brought forth spontaneous applause. The comedy is of the farcical sort, free from any questionable matter. The three "films" are men dressed as aristocratic tramps, with unconventional merit. There are many musical shows inferior in many respects to the satirical disclosure prepared by Jack Reid, the principal comedian.

The "Continous Show," an allegorical arrangement, introduced in song by Frank Wakefield, proved a rare bit of satire. It serves to introduce the well dressed chorus in a catchy ensemble song called "Jauntier." The quartet singing would have gained more effect if the baritone and tenor did not try to overreach the others whose voices are comparatively weak. The bass was heard indistinctly and the tenor gave nasal effect to the singing. The vocal strength of the organization collectively is on a par with the better singing shows seen this season. There is plenty of real music and the corypheus have considerable vocalizing to do in the operatic medley including "Ermeline" and "Carmen." Marie Nelson has a strong but unclarified soprano voice and would do well to moderate her upper tones, which are somewhat flat. Jack Reid is a clean cut and intelligent comedian. His Irish character is the nearest approach to the modern "fad" seen.

Wm. A. Inman handled his part with skill, utilizing every phrase the role affords. Frank Wakefield makes a first-rate "straight," and Billy Kelly was equally happily placed in a low comedy part. Ella Reid Gilbert is the conspicuous figure among the women, wearing handsome gowns. She has more opportunity than last season and takes advantage of it. Male Latour is above the sou-

brette class. She is a good comedienne and a versatile girl, possessing good looks, vivacity, energy and ambition. Her specialty in the olio with her sister Frances is different from the usual "sister" act. The closing piece is the work of Frank Finney and Jack Reid. It is known as "The Politician," and is amusing to a degree. The feature of the olio is "La Grande Ballet." The program says it is a reproduction of a number given at La Scala Theatre, Milan, Italy. Wherever it comes from it is the most sumptuous spectacle revealed in burlesque, and more pretentious than the ballet shown in the same show last season. The transformation scenes and spectacular scenic effects in dazzling colors are most beautiful. Alvora appeared in toe dancing in the ensembles and tableaux, rich and sublime in conception. Inman, Wakefield and Devere appeared in Mr. Inman's sketch "Recognition." It interested highly. The show is the most luxuriously equipped and surrounded of any brought here this season.

EMPIRE (I. H. Herk, mgr.).—"Mr. Wise from Broadway," musical comedy in two acts, which served industriously as the vehicle for Sheppard Camp and the "Kentucky Belles" last season, is now used by the stalwart comedian and his aids with the "Brigadiers," another of Whalen & Martell's organizations. It has every trait of excellence excepting the "Fussy Wussy" number. A better and more energetic array of girls has not been seen this season. The show is dressed with discretion, all the changes pretty and tasty. It is a good show and should not be impaired.

FOLLY (John A. Fennessey, mgr.).—"Fay Foster" returned under the guise of the "California Girls," the show which John Grieves, the manager, piloted last season. An entire new first part and burlesque have been provided, with new people. The newcomers are May Orletto and Fred W. Taylor, Arthur Yule and Allie Simpson and Ben Cook. The show now features the singing, always been a strong point with Manager Grieves. The Eight Bedouin Arabs, whirlwind acrobats, are featured with the show, one of the best playing the house this season.

NOTES.—Sheppard Camp is the father of a ten pound baby girl. The story came last week at Hamilton, O., where both mother and offspring are doing well.—The "Fay Foster" show has been completely changed since its visit here about two months ago. The company now carries 48 people, including the eight Bedouin Arabs, the feature. At the Folly this week the show is advertised as the "California Girls."

Claxton and Brew are arranging time in the Middle West through the Association.—There was not a "Salome" dancer in the city last week. The prevalence of the "fad" in the past is probably the cause. Chicago did not take kindly to New York's sensation. The indications are it never will.—Two new vaudeville and moving picture theatres are in course of construction on West Madison Street.—Art Adair will play vaudeville commencing Nov. 30 for Sullivan-Considine.

—Three Correllia will return to vaudeville at the conclusion of the Hagenbeck-Wallace season this week.—The Grand, Joliet, will revert to

vaudeville next week. It has been playing musical comedy stock since the season opened.—Matsumoto and A'Gawa will open in vaudeville in the Middle West in a few weeks, their time being arranged by the Western Vaudeville Association.—Rivers and Rochester have extended their time on the Sullivan-Considine Circuit and will remain until the holidays.

TWO LADIES. America's greatest wire and comedy acrobatic act. NOW BOOKING FOR THE WINTER. TWO GENTLEMEN. Centre ring feature with Ringling Bros.' Circus.

DENVER

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VARIETY'S Denver Office, 1755 Curtis Street.

(Special Wire to VARIETY.)

ORPHEUM (Martin Beck, gen. mgr.).—Eva Taylor and Co., in "Chums," billed as the headliner. It is a laughable piece, cleverly written, carrying a competent company and scoring a big hit. The Big City Quartet walked off with the honors, taking seven recalls. The songs rendered were new here, which, with the excellent voices, did it. Castellane and Brother, in a sensational cycling act, scored. Mabel Sinclair, the English ventriloquist, did fairly. Miss Sinclair has some jokes not appealing. They are in the "raw" class. Roattino and Stevens were best liked in the dancing portion. Pero and Wilson both sing and juggle, but if they only juggled, it might help. Espe, Button and Espe, a comedy acrobatic number, do some excellent tumbling besides carrying a genuine comedien.

CRYSTAL (Wm. Weston, gen. mgr.).—Polk and Polk did quite well. Valoni, in juggling, uses pigeons for a pleasing effect, otherwise graded as fair. Minnie St. Clair, "The Country Girl," secures the honors, including the laughing hit of the show, with new material. Her songs are equally good. Ted Lenore, who talks and sings parodies, started nothing, while the Seven Zanzibars, acrobats, heading the program, do great work and quickly. Richard Burton is singing the ill song this week with a "plant." It takes.

NOTES.—Leone and Dale were billed to open at the Crystal 5, but have canceled all Colorado time through illness, the act going on to Chicago.—May Larena of the Larenos, who has been ill for a month, has recovered. They have a new sketch of cowboy life, to open soon.

ST. LOUIS

By RICHARD SPANER.

VARIETY'S St. Louis Office, 322 Commercial Building, Telephone Kinloch 322.

STANDARD (Leo. Reichenbach, mgr.).—"Imperial," one of the best bits of its kind in many a day. The pieces, "Paris, Upside-Down," and "Imperial Abroad," are neat bits of stage work, giving all the people in the company an equal chance. A feature worth mentioning is Chas. H. Mackie, in his Wm. J. Bryan impersonation, almost as good as the original in a theatrical sense, and better when you consider that to hear the man in person means to stand in a crowd and have kerosene poured down your back from the itinerant illumination. Ida Walling, the statuesque burlesque queen, steps impressively toward the footlights at appropriate intervals and conducts herself like a perfect regal personage in the display of an attractive figure which she does little to dissemble. Gruet and Gruet, musicians, discourse most eloquent sounds; the Beardsley Sisters, singers, do likewise, and Johnny Dove and Minnie Lee have a sketch which deserves the full stage.

GAYETY (O. T. Crawford, mgr.).—"The Rolly & Woods Big Show" consolidated with "The Greater New York Stars," the big double bill, with the unapproachable Pat Rolly in the middle

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ORPHEUM (Martin Beck, gen. mgr.).—Week 4: On the showing, "General" Edward La Viue undoubtedly captured the colors. He bombarded the Orpheum gathering with a brand of humor that pleased immensely. "The Calets de Gasconne," in operatic selections, met with a favorable reception. The Saxtons followed the usual bent of novelty contortion acts in their jungle stage setting, and were quite up to the standard in work. Belle Hathaway and her monkeys furnished an entertaining number. The holdovers were June Conthorpe and Co., "Fantastic Phantoms," Yule Daily and Swor Bros.

NATIONAL (Sid Graumann, mgr.).—Tom Moore, "coon" shouter in white face, and handicapped by the affection of a "tapot," made the hit. His Irish melodies have been surpassed. That threadbare plot, "mistaken identity," bobbed up again in "A South Dakota Divorce," presented by J. K. Emmett, Jr., and Viola Crane. Curtis and Sutherland returned with their offering practically unchanged. Curtis in his handling of the "straight" shows a decided improvement since last time, and the team works with an even balance. Miss Sutherland made her usual strong showing. Frederick V. Bowers and Co. submitted "College Days." The audience seemed to enjoy it. The Willie Hale Company offered a melange of juggling and instrumental musical selections. Some clever pantomime comedy while balancing on a revolving sphere proved effective. Barney Williams, Rinaldo, the violinist, the Five St. Leonas, and the Levy Family completed.

WIGWAM (Sam Harris, mgr.).—Edwin Keogh and Co. held the top line in "A Bit of Blarney." Its tragic finish met with decided approval. Dorsh and Russell in a novelty musical act were well rewarded. Dorothy Dayne, a comedienne of the better sort, stood in good favor, winning the volume of hands. Morris Ponies held the place in the novelty feature. The Four Hodges, O'Meer Sisters, Brotherhood, Barlowe and Co., and the Sophie Everett Company furnished the bill.

EMPIRE (W. Z. Tiffany, mgr.).—The Edwin Emery Company, with Emery in the role of His Statistic Majesty, offering a tabloid version of "The Devil," heavily featured. The management went the limit in advertising the week's attraction, and as a result they stood in line the early portion of the week. In his "bolling down" of the production, which, by the way, has been running in unabridged form at two legitimate houses here, Emery eliminated considerable of the salient matter, and one of the principal characters (the husband) was not among those present. In the title role Emery had a character that was well within his capabilities, and the act created considerable of a stir. The balance of the bill was made up of Claxton Richmond and Company, Jack Symonds and The Country Choir.

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PROCTOR'S (Howard Graham, mgr.).—Hubert Devaux, colored crayon artist, pleased; Berry and Harry, musical comedians, good; Harry First and Co., in "The Marriage Fee," was very well received; the Boldens, colored acrobatic dancers, good; the Wines, colored comedians, good; "The Quarter," very pleasing; a very pretty playlet; Patsy Doyle, monologist, entertaining; Jean Clement's Travesty Circus, good.—GAITY (H. B. Nichols, mgr.).—The Yankee Doodle Girls, good; the R. P. (C. E. Jones, mgr.), good; the Rounders, with Sam Howe.—NOTE.—F. Proctor has remodeled his newly acquired motion-picture house. He tried to buy the property, but it is not for sale. It was formerly the "Comique," but now Proctor's Annual.

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"One."

ALTOONA, PA.
ORPHEUM (Harry B. Hearn, mgr.).—Gavin,
Platt and "Peaches," big hit; Chetalo and Ca-
pretto, magicians, good; Clark and Bradley,
"elster" act; Edna Farbaugh, ill. songs; Orpheus
Quartet (local), pleasing; m. p. Business good.
—CASINO (Julius Baron, mgr.).—Little Gertrude
Griffith and Co. in "Baby Face," good; Fred San-
ford, comedian; Miss Seiders, ill. songs, pleasing.
Business good. G. L. WONDERS.

ASHLAND, KY.
MAJESTIC (S. L. Martinings).—Isabella Verry,
s. and d., good; Black and Leslie, good.
RUCKER.

AUBURN, N. Y.
THE BURTIS GRAND (Elmer Radelle,
mgr. Monday rehearsal 10:30).—Quinlan and
Mack, well received; The Four Masons, and
Corline Francis, very pleasing; The Belling
Brothers, cyclists, good; The Three Weston
Sisters, musicians, very good; Fred Dupres, com-
edian, good; "The Traveler," singing quartet,
pleased; Seona, impersonator, good.
BILLY JOYCE.

AUGUSTA, GA.
SUPERBA (Felix Luck, mgr.).—Dock Samson,
monologist, pleased; Mlle. Dolores, vocalist, m.
libary; Kellye, s. and d., very good; m. p. D.

BALTIMORE, MD.
MARYLAND (F. C. Schanberger, mgr. Mon.
rehearsal 10).—Crested Clark is the headliner
here this week; a delightful sketch; "The Old
Timer," "The Naked Truth," with Harry Daven-
port and Phyllis Rankin, is a close second;
Mlle. Czinka Penna and her dogs play on unique
instruments, well encored; the Picaro Trio, clever
acrobats, went well; Dillon Bros., new parodies
that are laugh pillars; De Witt Burns and Tor-
rance, go big with some new material; Ray
Cox more than made good; this week's bill a
record-breaker for quality.—GAYETY (W. L.
Ballau, mgr.).—An excellent show is the Dainty
Duchess.—NEW MONUMENTAL (Montague
Jacobs, mgr.).—The Travelers, headed by Chas.
J. Burkhardt, is an all-around good en-
tinent. JOHNNY MEYERS.

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BRAMMONT, TEX.
LYRIC (Robert Cox, mgr.).—Week 5: Juggling
Parrots, comedy juggling, good; Anna E. Brig-
ham, whistler, fair; Bartlett and Collins, s. and
d., excellent. GEO. E. WALKER.

BINGHAMTON, N. Y.
ARMORY.—Smith and Arado, good; Youna,
juggler, pleased; Billy Court, impersonations,
good; Hayward, Pistol and Howard and Co.,
"King of Blackwells," pleased; Mable Faye,
Bessett and Miller, s. and d., good; the Chas.
Ahearn Troupe of Cycling Comedians, best var.
JOGGERST.

BRISOL, TEX.
FAIRYLAND (M. A. Hayes, mgr.).—Week
5: M. A. Hayes has again resumed the man-
agement of this place. The bill this week was
rather light. Miner and Vincent, comedy
sketch, ordinary; Trenton and Rankin, singing,
very good; Lavigne and Huskison, good; ill.
songs by Margaret Hutchison pleased. NOTE.
—The Crystal, under the management of Geo.
Furrow, has closed indefinitely.

BUFFALO, N. Y.
SHEA'S (M. Shea, mgr. Monday rehearsal 10).
—James S. Devlin and Mae Elwood, "The Girl
from Youkers," well received; Paul Barnes,
monologist, clever; Lulu Beeson Trio, "A Night
in El Paso," good; "The Van Dyke," with
Harrison Hunter and Co., pleased; Carrie De Mar,
hit of the bill; Adelaide and Dancers, in "The
Billposter's Dream," dainty; Country Boys and
Girls were humorous; the Novellos, circus act,
splendid.—GARDEN (Chas. E. White, local
mgr.).—Phil Sheridan's City Sports.—LAFAY
ETTE (Chas. M. Baggs, local mgr.) Sam
Devere Show. REYNOLDS.

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PEOPLE'S (James E. Fennessey, mgr.).—"Sam
T. Jack." Campbell B. Casad is alleged to have
written the first part, "The Merry Widow of
Looney Park," and Barney Gerard "The Merry
Kiddo and the Widow." See twenty burlesque
shows, take three minutes from each show and
you have the best piece of work in the city. Henry
Pink, Doc Armstrong, Charles LeRoy, Eddie Stew-
art, Arthur Armstrong and Frank Stewart are the
male comedians. Maude Harvey, Anna Armstrong,
May Ashton and Beulah Mackey are the female
principals. They are lacking vocally. A chorus
of twenty who can sing fair only but cannot
dance appear at intervals.

COLUMBIA, H. M. Ziegler, mgr. Sunday re-
hearsals 10).—The Gibson Girls, headlined, give a
"classy" entertainment. Margaret Rutledge and
Alice Knowlton went big. Joe LaFleur, acrobat,
very clever. Alice Lyndon Doll, songs, failed to
make an impression. Mr. and Mrs. Mark Mur-
phy in "The Coal Strike," a laugh all the way
through. Goldsmith and Hoppe, comedy musicians,
music excellent but comedy spoils the act. Bob
and Tip Company, comedy acrobats, hit. Frank
Byron and Louise Langdon in "The Dude Detec-
tive" a "scream." "Carlots," bicyclist and
loop the loop act, a thriller.

AUDITORIUM (Geo. W. Englebreth, mgr. Sun-
day rehearsal 10).—Gretch Brock, diver, and his
performing alligators, the feature. Redgate and
Homer, singing and piano imitations, clever. Dave
Kraemer, monologue. Bissell and Altima, contor-
tionists, very good. Musical DePrays, fair. Wal-
ter and Magill, German, fair. Ring and Williams,
comedy, singing and talking act, extremely pleas-
ing. Powers and Paulina, ventriloquist and mechanical
doll, very good.

STANDARD (Frank J. Clemens, house agent).—
"Lidlifters," "red hot" show. Chas. Barrett,
Jack Davis, John Jess, Lee Hickman and Ben
Walker, comedians, did very nicely. Hattie
Mills, May Van Leer, Blanche Martin and Cleve-
land, female principals. Miss Mills has nice
voice and works with dash. "Slop Suey" is
properly named, winding up with a "cooch"
dance, so rank the house management forced its
discontinuance. Much vulgarity resorted to for
both comedy and applause. The olio contains some
good numbers.

ROBINSON.—Manning and Murray, vocalists,
very good. Michael Sullivan, baritone, good.
Alberto and Emma Mora, ill. songs, good.

CLEVELAND, O.
KEITH'S (H. A. Daniels, mgr.).—A grand opera
act, "The Patriot," is well received and head-
lined the bill: Cunningham and Marlow, comedy co-
medians; the Slinging Kemps, Beale Brennan, singer
of con songs, pleased; Bobby Pandur & Bro.,
sensational acrobats; Lew Sully, Jeana Clement,
sketch. "Too Much Sympathy," fair; Empire
Comedy Four, furnish good harmony.—GRAND
(E. H. McLaughlin, mgr.).—The Renegade, Lee
Mack, ill. songs, Bonidin and Quinn, novelty
musical artists; Dot Oner, s. and d., comedienne;
Barr and Evans, eccentric comedy; Harvard and
Cornell, comedy singing; Melrose and Kennedy,
knockabout acrobats, clever.—MAJESTIC (J. H.
Michael, mgr.).—Jas. and Lydia Cooper, comedy
eccentrics; Becca and Broes, variety gymnasts;
Byrd and Vance, comedy duo; McGrath and Paize,
banjoists; Frank Parker and Co., equilibrist;
Misses Lewers and Mitchell, songs.—GLOBE
(Myer Epstein, mgr.).—Poster's mind reading dog
is the feature; Alvoilo and Othello, contortionists;
Martinez Bros., musical act; Parquette and Wool,
songs.—EMPIRE (E. C. Weber, mgr.).—Weber
and Rush's Parisian Widows; show is above the

standard.—STAR (Drew & Campbell, mgrs.).—
Will H. Cohen and Nat S. Jerome in the Rollick-
ers. WALTER D. HOLCOMBE.

DALLAS, TEX.
MAJESTIC (E. S. Muckenfuss).—Beginning on
Sunday (11) an excellent bill was presented.
The most enjoyable act was Harry Helman and
Helen Parmelee, who won much favor with their
quips and songs. Earl Flynn, recently with Al
G. Field's Minstrels, had a refreshing singing
and dancing act; Mademoiselle Carrie, "the Belle
of Bells," pleased; Alta Yolo, who went "Around
the World in Fifteen Minutes" a la Grace
Hazard, well received; Three Musical Millers
worked hard and gave satisfaction; "Wildflower,"
an Indian comedy drama, was presented to good
advantage by Arthur Beavall and Co.; James
Cowley is entirely original and his dancing re-
ceived numerous encores. M. S. FIFE.

EASTON, PA.
ORPHEUM (J. F. Osterstock, mgr.).—Middle-
ton and Spellmyer in "A Texas Weaving," head-
liner; Barry and Halvers, s. and d., went big;
Damm Bros., comedy acrobats, very good; Stealy
and Edwards, musical, excellent; Mattie Lockette,
comedienne, pleased; Le Dent, juggler, well re-
ceived; Willie Weston, songs, applause.—
BIJOU (W. Putman, mgr.).—Gertie Le Clair and
her "Picks," hit; Dunbar's Goats, very good;
Burt Burton pleased; pictures. GIL.

ELIE, PA.
ALPHA (E. H. Surken, mgr.).—Gardner and
Golder, comedians, good; Enoch, swimmer, hit;
Francis Gerrard, singer, good; Nelson and Mil-
edge, good. BRUCE GRONNETT.

FALL RIVER, MASS.
SAVOY (Julius Cahn, lessee and mgr.).—Mr.
and Mrs. Robt. Fitzsimmons, comedy sketch, a
hit; Dave Malcolm, comedy jangler, pleased;
McKisack and Stadeny, well applauded;
Blanche Baird, good; Newhoff and Phelps, s. and
d., good; Murphy and Video, songs and talk.
Donna Beaul, novelty act, very good.
—BIJOU (Louis Boas, mgr.).—M. p. and Lillian
Clifton, soubrette, good; Gorman and Bell, German
comedy, excellent; Gillette and Hallman, sketch,
very good; Charles and Sadie McDonald, Mack's
Cafe, a hit; Cassie Chford, soubrette, good;
the Moxleys, colored, excellent; Jos. Spencer,
singer, pleased.—PREMIER (Louis Boas, mgr.).
M. p. and Pike Bros., s. and d., very good; Dem
Two Dragons, colored, very good; the Moyas,
German comedy, good; Ellis and Johnson, banjo,
excellent; Miss Carey, singer, pleased; Wm.
Barrymore and Co., comedy sketch, a hit.—
FULTON (Fred W. Hooper, mgr.).—M. p. and
Donnith and Jones, comedy sketch, var. good;
Adolph Adams, impersonator, excellent; Flemming
Bros., head and hand balancing, good; Alder Fon-
tain, singer, good; Grace Davenport, ill. songs,
well applauded; Madame Flower, Bronse Merbo,
excellent.—PLEASANT ST. (James Mason,
mgr.).—M. p. and Hilman and Hilman, s. and d.,
fair; Betta Davis, songs, excellent; Macon and
Doran, held over; Kilbrey, mystifier, good; Miss
Morris, songs, very good. EDWARD F. RAFFERTY.

GLENS FALLS, N. Y.
NOTE.—Mr. J. W. Meyers, who has been sing-
ing at Fairlyland for the past three months, closed
10.

HAMILTON, OHIO.
NEW GRAND (McCarthy & Ward, mgrs.).—
E. J. Appleby, banjoist, went big; Dave Nowlin,
comedian and wife, excellent; Wesson-Walters-
Wesson, comedy sketch, good; the Rinaldos, hoop
rollers, good; the Cowboy Quartette, very good.

HARRISBURG, PA.
ORPHEUM (C. F. Hopkins, mgr.).—Barr and
Evans, grotesque acrobats, good; Paul Ficus,
lyphonist, entertained; Truillo, ventriloquist,
hit; Hyams and McIntyre, neat; Maurice Wilkin-
son and Wm. Foran, in a political episode, "A
Spotless Reputation," well brought out; Mayme
Remington, pleased; the Piequays, acrobats, good.

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Cotton Tights, per pair \$.75
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In all colors and sizes, also shirts to match,
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WANTED
TWO ACROBATS
(Men), one ground tumbler and one eccentric. As
partners, willing to invest a little capital.
JOS. F. SPISSELL.
225 West 50th St., New York City.

—HIPPODROME (W. Rexroth, mgr.).—Howard
and Wilson, German, laughs; Sheldon and Wilson,
fair; the Malcolms, sketch, went well. J. P. J.

HARTFORD, CONN.
POLI'S (Geo. S. Hanscomb, mgr.).—Newhold
and Carroll, open, novel; Coakley and McBride,
comedians; Raymond Finley and Lottie Burke
hold attention and secure much laughter; Cibelli
Bros. sing and play exceedingly well; Bert Coote
& Co. "A Lamb On Wall Street," a hit; Fiddies
and Shelton (colored) created many laughs;
Polly Pickle's bits in Petland, musical fantasy,
big favorites. M. W. MORRIS.

KOBOKEN, N. J.
EMPIRE (A. M. Bruggemann, mgr. Monday
rehearsal 10).—Another strong show, headed by
Clayton White and Marie Stuart in a very funny
sketch, "Cherle"; Al Leech and his Three Rose-
buds are a strong second; The Six Bonessettis,
capital acrobatic act; Cartmell and Harris, very
clever dancing; Elsie Boehm, female baritone,
pleasing; Seymour and Dupree, jumping, good,
and Phil Bennett, Italian street singer, very
good.—GAYETY (Chas. Francklyn, mgr.).—
Clark's "Runaway Girls" present an excellent
show. JOHN KAY.

(Continued on page 29.)

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FOR THE
Great Lafayette Show
Touring Europe, India and Australia
6 BRIGHT CHORUS GIRLS
STRONG CORNET also TRAP DRUMMER
Send photos, etc. 2 years' engagement.
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Big Success on Sullivan-Considine Circuit. TIME EXTENDED.**MELVILLE ELLIS**

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PREMIER ITALIAN CHARACTER COMEDIAN.

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"THE DANCING BURGLAR"Pirates, beware; this act is like the Thistle, you can look but you must not touch.
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AND
ANNA WOODWARDFifteen People. Distinct Novelty. Big Success.
Booking through WESTERN VAUDEVILLE ASSOCIATION.**FRANK M. RICE** [FORMERLY COMEDIAN of
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Direction, AL SUTHERLAND

Claude RoodeAMERICA'S PREMIER
SLACK WIRE ARTIST

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Direction ED. S. KELLER, St. James Bldg., New York

Billy Beard

"THE PARTY FROM THE SOUTH."

K. & P's. 5th Ave. next week (Oct. 19)

Direction AL SUTHERLAND

LEWIN MARTELL, XylophonistNot the world's greatest; but the GREATEST Greater of the World's Greatest.
The only man playing the entire List's "Rhapsody No. 2" as it should be played, and a repertoire of 400 solos.
Soon to be associated with MUSICAL LOWE. This act for phrasing, technique and a knock-out will follow any xylophone act for money or glory. A contest from other xylophonists would be very acceptable.**LOWE and MARTELL****MARTA CUNNINGHAM**

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THE SENSATIONAL COMIC SONG HIT OF THE YEAR.

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"SOMETIME"

Beautiful lyrics, beautiful melody. It does not require a big voice to sing this song, still it is a GREAT song FOR BIG VOICES.

OUR OTHER BIG HITS: "When Highland Mary Did the Heel and Ferg," "You Are My Life, My All," "Summertime," "In the Garden of Y'eden for Two," "Mary Ann O'Houlihan," "Good-bye Antonio," "I've Got to See My Man," "When Miss Patricia Salom," "Did the Funny Little Oo La Paloma."



OUR MARCH HIT

SUMMERTIME

GREAT SLIDES

OUR MARCH HIT

SUMMERTIME

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425 West 43d Street,
NEW YORK CITY

CHICAGO OFFICE:
Grand Opera House Building.
HARRY NEWMAN, Manager.

NOTES.

Billy Burke will make a colored act of his "Strawberry Festival," retaining the title.

Bessie Wynne will commence to play the Orpheum Circuit on Jan 31, opening at Minneapolis.

Albert Loyal leaves the other side on Nov. 7 for New York, where he will open at the Hippodrome.

"The Comstock Mystery," with Charlotte Parry and Co., returns to New York (Colonial) next week.

The Mystic Shriners will have a "night" at the American Theatre on Nov. 12.

Mr. and Mrs. Walter A. Bohme were divorced last week in Chicago by Judge Eldridge. Mr. Bohme is a member of the Morton Stock Company.

Jack Young, of Spissell, Young Bros. and Company, is recovering from an attack of pneumonia.

The Wheelers sailed on Thursday to open at Prague (Austria), Nov. 1, booked by the Marinelli office.

The Marnillo-Marnitz Troupe leave for Europe, their home, next month.

Mr. and Mrs. Lew Welch have a baby boy.

Harry Brown and Co. in "The Old Toy-maker" opened on the Morris time last week.

Trainer and Dale will shortly present a new character comedy singing act without dialogue.

Henry Jacobs is on a two weeks' tour with his "Golden Crook" company on the Eastern Burlesque Wheel.

The Grand Opera House, Reading, is playing pictures and vaudeville. Four acts are sent there each week by the Morris office.

Jacob's Theatre, Cohoes, N. Y., will play vaudeville and moving pictures commencing next month. Ira J. Lamont is the manager.

Art Phillips, who was ahead of "Vanity Fair" last season, is now in advance of the "Hastings Show."

Barlow's Ponies from "Luna" Park commenced a vaudeville season at the American, St. Louis Monday, booked through Martin Beck in New York by Pat Casey.

The Great Aerial Smiths will play the Crystal Palace, Leipsic, Germany, from Oct. 16 to 31.

Bowen, Whalen and Florenze are a new "3-act." It was Bowen and Florenze before.

Willard Blackmore will play with Thomas Meegan in "On the Q. T."

Harvey and Baylies are a new act looking for an opening. Harvey was formerly of the Empire Comedy Four.

The Kyasyas, foreign athletes, are playing the Poli Circuit, and will first appear in New York Nov. 2 at Hammerstein's.

Zue McCleary, the booking agent, has returned to her office after a long illness.

Carlin and Otto, with Ed. Gallagher's "Battle of Bay Rum," have the first New York opening Oct. 26 at the Colonial.

Sunday concerts are now given at the Empire, Williamsburg (Western Burlesque Wheel), attractions being booked through the New York offices of that concern.

The Onlaw Trio, a wire act, makes a re-appearance on this side Nov. 16 at Proctor's, Newark, booked through H. H. Feiber.

Messrs. E. F. ALBEE and MARTIN BECK
PRESENT

JULIUS STEGER

assisted by Alfred Hollingsworth, Maud Earl and John Romano, Harpist, in his own musical dramatic playlet:

"The Fifth Commandment"

(Honor thy father and thy mother)

at the Fifth Avenue Theatre this week
at K. & P.'s 125th St. Theatre next week (Oct. 19.)

Mr. Steger's song, "CASTLES IN THE AIR"
composed for him by Paul Lincke.

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BERT AND LOTTIE WALTON

THIS WEEK (OCT. 19), POLY'S, NEW HAVEN.
PAT CASEY, Agent.

THE CHAS. AHEARN TROUPE

of CYCLING COMEDIANS
Are the headliners at the Armory, Binghamton, N. Y., this week (Oct. 12).
Utica Post-Dispatch said: Funniest cycle act that has played the Shubert Theatre.
Oct. 19, Lyric, Dayton, O. AL. MAYER Steering.

Valerie Bergere

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Presenting a repertoire of Playlets.

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" " 26th, KEITH & PROCTOR'S 5th AVE.

Under Personal Direction
Mr. E. F. ALBEE

(Continued from page 25.)

KANSAS CITY.

ORPHEUM (Martin Beck, gen. mgr.).—Cressey and Dayne, headliner, "Town Hall To-night," has been played here many times. "Paradise Alley," excellent; Ed Latelle, musical monologist, received good applause; Nonette, has sweet voice and plays excellently on violin; Les Salvaggia, Parisian dancers, received much recalls; Bowers, Walters and Crocker, stopovers on their way from Omaha to Memphis, were given matinee time this week on account of the costumes of Les Salvaggia, which were delayed, and their act did not open until the evening performance; Melville and Stetson, singers, good; Martinette and Sylvester, acrobats, hilarious.—CENTURY (Joe R. Doogan, mgr.).—"Tiger Lilies," good show this season. Almost everything is new and up to date.—MAJESTIC (Thos. Hodgeman, mgr.).—"Trans-Atlantics." Piece adequately set, costumes pretty and up-to-date, while musical numbers are numerous and of quality.
G. P. ORANDALL.

LYNN, MASS.

AUDITORIUM (Harry Katsma, mgr.).—A strong bill headed by "The Gibson Girl Review"; Sidney Deane and Co. in "Christmas on the Ice" and "singing number"; Walter Bedell and Co. in "Uncle David"; Amy Anderson and Co., coster act; Kaufman Brothers, a. and d.; Cecelia and Amato, novelty dancers, and Gliday and Fox.—NOVELTY (C. H. Moore, mgr.).—"Queen Quality" Burlesquers. In the olio, Mike Sacks and Sophie Vallois; Frank Phillips, novelty musical act; Tommy Levine, blackface comedy, and Bitty Fray, songs.—GEM (C. W. Sheafe, mgr.).—Victor and Reno, comedy acrobats, carry the honors in a good bill; also Howley Brothers, Warren and Malloy and Chas. Minton.
R. A. DOYLE.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, res. mgr.).—"A Night On a Houseboat," acenically strong, but not otherwise effective; Bond and Benton, comedy hit; Clifford and Burke, stronger than ever; Musical Craigs, fair; Sadie Sherman, class; monolog; Leville and Sinclair, fair s. and d.; Fentelle and Carr, "sidewalk conversation" order, good.
GILMAN.

MONTREAL, CANADA.

BENNETT'S (R. A. McVean, mgr.).—Spurred on by the opposition of the new Princess directly across the street, Bennett's presented an exceptionally good bill this week. Bernardi, protean artist, very good; Mile, de Dio, highly entertaining and decided novelty; Emmett Devoy gave his original "Dreamland"; Dora Pelletier, imitations; Mrs. and Mr. Stuart Darrow, sketches; Three Lellotts, musical; Arlington Four, and Billy Baird rounded out a first rate program.—PRINCESS (Chas. Browning, mgr.).—Casino Girls were the attraction with "The College Girls," and the Teddy Bears as strengthener.—THEATRE ROYAL (Oliver McBrien, mgr.).—Uncle Sam's Belles held forth at the Royal. Business has not fallen off since the advent of the Princess.—SOHMER PARK (Lavigne & Lajoie, mgrs.).—Vaudeville and Lavigne's Band; two performances Sunday the 11th to crowded houses.
MIKE JONAS.

MUNCIE, IND.

MAJESTIC (Le Roy Tudor, mgr.).—Vincent and Vincent, comedy sketch, good; Menter Carnes,

bass soloist, fair; Eddie Raye and Jack La Pearl, s. and d., took well; Elmer Howell, Ill. songs, good; the Great Knetzen, juggler, took well; Gene O. Davis, blackface, monologist, pleased; Dean Sisters, s. and d., good; Freeman's Performing Goats, bit.
GEO. FIFER.

NEW HAVEN, CONN.

POLIE'S (S. Z. Poli, prop. F. J. Windisch, res. mgr. Monday rehearsal 10).—"At the Country Club," the headliner, excellent; splendidly staged, costumed and presented; and Chas. F. Seamon, the "narrow fellow," is funnier than ever, received enthusiastic recalls; Mr. and Mrs. Jimmy Barry and Co., "At Hensfoot Corners," fine; the Juggling Jordans gave exhibition of dextrous club swinging; the Melnotte Twins and Clay Smith, s. and d., good; Harry Breen, the song writer and jester, very funny; Bert and Lottie Walton, dancing acrobats, very good.
E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—"A ripping show with W. H. Thompson and Co. heading, in "For Love's Sweet Sake." Hardly less popular were Henry Keane and Olive Briscoe, in "A Trial Marriage." Nate Lelpag, very entertaining in palming; "College Girls," good; Armstrong and Verne, patter and songs; Joesslin Trio, appreciated in aerial specialty; Jack Connelly, pianist, and Margaret Webb, a singer; their cyclonic finish was something of a novelty.

NORRISTOWN, PA.

GARRICK (A. Sablosky, mgr.).—Best bill ever shown here. Bachan, Coxe and Quigley, roller skaters, good; May Melville, comedienne, good; Earle and Bartlett in a skit, "Obrien from Galway," very funny; The Elite Musical Four, went big; Fisher and Fisher, comedy cyclists, very funny; Jimmie Cowper, blackface monologue, good; Ellsworth and London, "His Day Off," very funny.
D. SOBELL.

OTTAWA, CAN.

BENNETT'S (Gus G. Greening).—That Quartet, Frank Coombs and Muriel Stone, Brown and Navarro, Conn. Downey and Willard, Jacob's Dogs, Milt Wood, Sam Elton.—PEOPLE'S (W. J. Melody, mgr.).—El Salto, European gymnast; Wm. Melody, baritone; songs by Miss de Alto.—NATIONAL (J. Ricard, mgr.).—Hildrens, contortionist; Jack Repaid, impersonation; J. McHenry, comedian.—NOTES.—Harris & Van Dusen, proprietors "People's" are making extensive improvements.—Gus Greening, mgr. Bennett's, successfully handled Central Canada Exhibition performances.
OTTO G. O'REGAN.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—The bill of the past week was mostly comedy and it pleased. Van Camp and his Pigs proved an entertaining opener; Crouch and Welch, real dancers; Richards and Grover, on the lines of Montgomery and Moore, Miss Grover doing the comedy, very good; Wilson Franklyn and Co., in "My Wife Won't Let Me," a continual scream; "A Night With the Poets" shows class, took five curtains; Carson and Willard, good comedy; Kremka Brothers, clever acrobats.—COLONIAL (Charles E. Ball, mgr.).—This is the new house devoted to polite vaudeville, located at 202 Market Street. It was formerly the Family Skating

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LOS ANGELES 239 Pacific Electric Bldg.	SAN ANTONIO, TEX. Alamo Film Exchange.	DALLAS, TEX. 405 Main St.	ST. JOHN, N. B. 94 Prince William St. Stockton Bldg.
MONTREAL, CAN. La Patrie Bldg.	WINNIPEG 618 Ashdown Bldg., Manitoba, Can.		

Rink, but now looms up as a very comfortable family theatre, seating 534 persons. F. Harmer Morris and Jack Ray are in charge behind the footlights. The bill for the opening week was as follows: Miss Niblo, character changes, very neat; Valoise Brothers, hand balancers, some new stunts, pleased; Eddie Gardner, bat juggler, fair comedy; Gaylor and Graf, in "Tan Handie Pete," comedy hit; Ill. songs by F. Harmer Morris, good singer. Three shows are given daily and a goodly number were in attendance on the opening night, Oct. 12.—POLLY (Joseph E. Fine, mgr.).—Billy Watson and his burlesquers presented "Krausmeyer's Alley," a new edition, making a most favorable impression. William Bonelli, in Edmund Hays' old part of "The Wise Guy," in the musical skit of that name, held the boards for the last three days and pleased the regulars.
FRANK A. EAKINS.

Summers, the Hewletts and stock, "A Game of Con." good show and business.
W. R. B.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Gort Trio, neat and novel act; Bert and Bertha Grant, fair; Dixon Brothers, plenty of laughs; Laura Burt and Henry Stanford, "The Order of the Bath," a pleasing, well-acted comedy; Jean Lenox and Harry O. Sutton, good presence of former helped songs; James F. MacDonald, pleasing delivery; Camille Trio, repeated former success.—GRAND OPERA HOUSE (Rels & Appell, mgrs.).—M. p. and Pluto and Pluto, Catherine Gibney, Emily Dufner, Arnold, Felix & Co.—NEW BIJOU (direction S. Lubin).—M. p. and Four Dancing Belles, George Whalen, Nealon and Titus, Thos. A. Mackey.
G. R. H.

ROCHESTER, N. Y.

COOK'S.—Lily Lena, a bit daintier than the average singer of British music halls, yet still redolent of them, star attraction with songs, and gowns to wear with them; Kelly and Barrett, in the ludicrous military comedy, "The Battle of Too Soon"; Jessie Brown and Bert Kalmer have novel singing and dancing turn, and there is fine academic favor about "Commencement Days," which introduces Julie King. She has talent. Good athletic work by the Wood Brothers; the Zanettos juggled, and Pearl Yocou sang well.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.).—Week 5: Alra, "bullet-proof" woman, featured, got them guessing; Victoria Quartet, excellent; Kierman Co., Kierman, pleasing sketch; Myrtle Victorine and Two Zolas, beautiful effects; Billy Cullen, comedian, good; Elliott Beamer, Ill. songs, good.—FRITZ'S (Joe J. West, mgr.).—Hart and Woodthorpe, Ella Hall, Bobbie Pulliam, Mayme Cooper, Frank Bonham, Vivian Leotta, Dan Hart, Lizzie Sullivan, Harry Hart, Zelma

ORIGINAL VAL TRAINER

"THE HAPPY JAG"

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If Carrillo were to start all over again and repeat his whole contribution it is safe to say that the whole audience would stay in their seats to see him do it. (The compliment is deserved, Leo.)

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SHIPMENT OCT. 13, 1908.

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Hood's well-known poem of the above title is made the subject of this film. It tells a pathetic story of the life of "one more unfortunate."

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SHIPMENT OCT. 16, 1908.

"EX-CONVICT No. 900"—Dramatic.

Released from prison "Convict 900" begins a new life. But every hand is against him. Rebuffed on every side he takes up his old career as a burglar. Is caught in the act of robbing a house, but is recognized by the little daughter of the banker as the man who had saved her life in a runaway accident. Restored to his home, family and happiness.

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SEND FOR DESCRIPTIVE CIRCULAR NO. 364.

NEXT WEEK'S SUBJECTS:

Release date October 20, 1908

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strongest bill of the season. Olive and Mac, musical; Harry Pilcer, change artist. Every act on the bill makes a decided hit.—LYCEUM (C. U. Philley, mgr.).—Three days; the 8th: The Tiger Lillies began week-end engagement. BUTCH.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsal 10:30).—Blum, Bonn, Brnr, pleased; Ellmore Henry, fair; Ines Macanley and Co., good; The Brittons, went big; Melville Stolts's Little Players, good; Matthews and Ashley, bit of bill; The Joestitts, good. SAM FREEMAN.

TOLEDO, O.

THE ARCADE (Will S. Bettis, mgr.).—After much experiment the Arcade problem has evidently been solved and the new combination of talking pictures and cheap vaudeville seems to be drawing the crowds as no other form of entertainment has yet done. The bill this week is headed by Fox and Summers in a witty little sketch offering which was well applauded. May Mulligan, pretty little soubrette; Francis and Cross, in "Who Is Boss," were as funny as they could be, and Charles York gave a comedy musical number which pleased; Bernard J. Gardner sang some selections from comic operas; Mike O'Reilly closed the bill with his exceedingly funny Irish patter.—THE EMPIRE (Harry Winter, mgr.).—Robbie's "Knickerbockers." The comedy is in the hands of Billy Hart, who is cleverly supported by James Bowman, Billy Millard, Will Bowman and M. J. O'Rourke. Ruby Leon, as dashing and as debonaire as ever, heads the female contingent and is ably aided by the versatile Marie O'Rourke and Lillie Velder. The chorus, nearly all English girls, is good looking and smiling, and makes a large bit with "Little Mary Wise," one of last season's numbers, in which the old wardrobe is used. SIDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—Lock and Fulton, clever dancing, Howard and North, excellent; Frank Nelson and Co., good; Nelsie Downman and Earle Reynolds, clever; Lillian turn; Dandy George Duo, pleasant; The Gramons, fair; William Cahill, king.—ST. MARY'S (Harry H. Hedge, mgr.).—"Merry Mishaps," headed by Sam Rice; big

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 4: Henry Horton, in "Uncle Lewis' Dilemma," headline; Big City Quartet, scored heavily and proved to be about the best heard here in some time. Completing were Routtine and Stevens, Mabel Sinclair, Espe, Dutton and Espe, and Raymond and Caverly.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.).—Week Oct. 5: Valadon, the magician, headliner, great attraction; Oscar Lewis and Sam Green, comedian,

fine; Hope Booth and Co., "The Little Blonde Lady," good; Bedford and Winchester, jugglers, riot; Amelia Summerville, pleasing; Franklyn Underwood and Co., "Dobb's Dilemma," great; The Tunnis Trio, novelty juggling, excellent.

PANTAGE'S (Alex. Pantage, mgr.).—Week Oct. 5: Eva Fay, great attraction; Bell Trio, great; The Two Stallings, hat manipulators, very clever; Harvey and Leo, Hebrew comedians, hit; The Le Monte, banjo and singing novelty, pleasing; Arthur Elwell, ill. songs, good.—STAR (F. H. Donnellan, mgr.).—Week Oct. 5: Chester D'Amon, great attraction; Tom Dempsey, very pleasing; Three Zaras and Carmen, novelty hoop rollers and baton jugglers, fine; Chas. De Voy and The Dayton Sisters, eccentric s. and d., decided hit; Alice Mortlock and Co., in "Billy's Girl," great; W. L. Werden, illustrator, assisted by Edward Rosch, in a novel singing act, appreciated; El Kuda, juggler, very clever.—SHANNON'S (M. T. Shannon, mgr.).—Week Oct. 5: The Joleens, wire walkers and sharpshooters; Pastor and Merle, comedy acrobats; Cora Thomas, soubrette; Billy Roberts, monologue; De Veare, comedy musician; Alice Wildermere, ill. songs.—NOTES.—This is Mr. Ed. Rosch's 100th week singing at the Star Theatre (S.-C.)—Lodge 62, T. M. A., held a large dance and reception in dedication of the new hall they have just moved to. It is very large and gave plenty of room for the dancers.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr. Monday rehearsal 10).—Keene, juggler, fair; Jerge, Alum and Hamilton, s. and d., well liked; Barry and Johnson, travesty very good; Kimball and Lewis, pleased; Wartenberg Brothers, good. MILLER.

ST. JOSEPH, MO.

CRYSTAL (Fred Cosman, mgr.).—Stronje, hand-cuff queen, and the Four Comrades, with Williams, Thompson and Copeland added feature, make the

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Miles and Raymond, good; Joe Marty, juggler, very good; Joe Edmonds, comedian, fair; Fielding, Fisher, Fielding Co. (New Acts); Raymond Murray, songs, very good.—MUSIC HALL (Electrograph Co., mgr.).—Jack Mann, juggler, ordinary; Berrine Sisters, usual "sister" act; Emma LeRoy, acrobat, good; Al Sterns, colored comedian, bit; Winner and Rice, acrobatic antics, scored.—NOTES.—Music Hall was formerly the Star. It is giving a five-act vaudeville show changing twice weekly. William Morris booking.—Ada Wilson is ill. song singer at the Vandeville. HARRY KIRK.

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THAT SOUBRETTE.**TILLIE COHN**
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Grotesque Randolphs**
"IN CHINATOWN."**COLLINS AND HAWLEY**
"The Stranded Song and Dance Boys."**SADIE HUESTED**
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favorite at this house; pleasing bill. —GAYETY (Thos R. Henry, mgr.).—"Renta-Santley," bright and snappy show. —NOTE.—Marie La Blanche, whose thrilling journey through space was the big feature act at the Canadian National Exhibition until she fell and was badly injured, is in a private ward at the General Hospital in this city. It will be some time before she can be removed. Any of her friends playing this city she will be glad to see. HARTLEY.

TROY, N. Y.

PROCTOR'S (Guy S. Greaves, mgr.).—Vaudeville and pictures; Joe Kenny, Irish comedian, and Althea Morrison, in songs, dances, acrobatics, appear. —EMPIRE.—M. p. ill. songs; two good numbers are Harry Wilson, violinist, and Edward London, baritone. —LYCEUM (B. H. Keller, mgr.).—"Thoroughbreds," 12-14; "Yankee Doodle Girls," 15-17. J. J. M.

WATERTOWN, N. Y.

ANTIQUE (L. M. Sneden, mgr.).—"Du Bout Duo," very pleasing; Sydney Rogers, comedian, good; W. J. Weston, ventriloquist, fair; Musical Russels, redned act, excellent; Robert Sharkey, singer. —LYRIC (Chas. Hildenbrandt, mgr.).—Paul Gordon, slack wire, good; Williams Duo, fair; Olga Durham, sonnette, pleased; Wagner and Gray, sketch, ordinary; C. T. Hildenbrandt, singer. —BIJOU (J. W. Lindlow, mgr.).—Closed for alterations. —STAR (L. M. Armstrong, mgr.).—Clara LaMont, novelty musician; F. Brown, singer. ODELL.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—The Williams Four, acrobats, good; Morley and Rich. "The Astronomer," well acted; Mildred Hansen, comedienne, s. and d., well liked; the Carter-Taylor Co., "At Camp Rest," big hit. —GRAND OPERA HOUSE (Chas. Feibler, mgr.).—Holden's Original Mankins is one of the novel features; Estelle Wordette and Co., "A Honeymoon in the Catskills," scored; Apdala's Animals, clever; Arthur Rigby, is inimitable; Louis H. Gertin, the champion jumper, very good; Ida O'Day charmed with her banjo selections and songs; The Quigley Bros., are a laughing hit. —VICTORIA (Geo. Schaffer, mgr.).—Geraldine McConn, a wonderful little artist; La Booth and Cain, musical team par excellence; Merlo Trio, premier acrobats; Charlotte Coate and Marguerite, s. and d.; Flora Browning, assisted by Keller the whistler. C. M. H.

WILLIAMSPORT, PA.

FAMILY.—(Fred. M. Lamade, mgr.).—Naida and Co., elaborate electrical act; Mack, Dugal and Co., comedy singing sketch, very good; Four Sullivan Brothers, s. and d., well liked; Crane Brothers, "Madtown Jail," had them all laughing; Woodford's Trained Animals, very good; Chantrell and Schuyler, travesty, "Hamlet Up to Date," clever. STARK.

WORCESTER, MASS.

Poli's bill bids fair to do S. R. O. business. It is one of the best seen here this season.

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Can close Saturday night and make any city east of Chicago to open Monday night.

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only act of its kind, leaping featuring in their acrobatic comedy; Lightning Hopper follows Silas McKay in cartooning only; Smith and Campbell, same old boys, and getting the same old well come; Mile. Chester in town for the first time; and goes good; Geiger, partner of Walters, does some violin tricks without marring the artistic sense of the other parts of the act; Una Clayton, in "His Local Color," quite good.

YOUNGSTOWN, O.

The Princess, recently closed after a brief season of vaudeville at low prices, is soon to reopen with pictures and vaudeville. The Grand and Park, regular combination houses, are running motion picture and ill. song concerts Sundays.

C. A. LEEDY.

ZANESVILLE, O.

ORPHEUM (Sam. and Murray, dir. H. S. Carter, mgr.).—Barnes Trio (New Acts), good; Renee Family of the same novel entertainment, with special songs, fine; Scott and Whalen, s. and d., well liked; Alfredo Anderson, imitator, fair; "The General," trained horse, very clever. F. M. HOOK.

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Direction, FAT CASEY.

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NELLA WALKER,

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Booked Solid United Time.

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WILLARD REED AND
MISS NANCY ST. JOHN
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are playing
"HAPPY"

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comedy
that is a
real hit.
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CHAS. and ANNA
GLOCKEROne of the features with
"FOLLIES OF 1907."MAUD AND SYDNEY
WOODin "A TENNIS COURTSHIP."
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Riding Bicycles, Unicycles, Break-Away and
Tandem, and we ride them. Most graceful act
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Featured With the "Travelers Co." Season 08-9.

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DEAREST
EARL
of the
LOLA LEA
EARL
COMPANY
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merited suc-
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Houses of the
East.
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VARDON
PERRY
AND
WILBER
"THOSE THREE
BOYS"NOW PLAYING KEOGH'S CAFE, 40th and Har-
rison Sts., CHICAGO (take Garfield Park Ele-
vated). Performers and friends take notice—call
on us when in the city.

Sam J. Curtis and Co.

In "A SESSION AT SCHOOL."
By GEO. W. DAY.
Week Oct. 19, Keith's, Boston.
Booked solid for season.

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PRESENT
A Comedy Chapter Taken from Life,
"NEVADA"
Direction LYKENS & LEVY, 140 W. 42nd St.,
New York City.

JULIUS TANNEN

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Biggest laughmaker within the oldest memory.
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The Typical Topical Tinkle Singers.

Booked Solid until July, 1909.

This Week, Orpheum, Brooklyn.

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AND
ROSA
"THE COWBOY AND GIRL
WESTERN
WHIRLWINDS."
Week Oct. 19, Cook's.
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Going it alone once more and always making
good. What do you think of that!RUBY RAYMOND AND
STUART BARNESBooked Solid Through United Booking Office.
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It is the Daintiest, Danciest, Delightful Vocal-Instrumental Creation that has yet been given to the jaded, long suffering singer and musician

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BIOGRAPH FILMS



Trade Mark

RELEASED OCTOBER 20th

"The Planter's Wife"

Tempted by the Human Serpent, but Saved by Her Faithful Sister.

From the above caption one would conclude—"The old, old story." Well, it IS the "Old, old story," but given a decidedly novel twist, eliciting heart interest from the very outset. John Holland, a planter, is devotedly attached to his wife and infant child. The wife wearies of the monotonous grind of farm life and is easy prey of a contemptible villain, in the person of Tom Roland. The wife's sister, a good-natured Tomboy girl, never for a moment dreamed that her sister's low spirits were due to anything else than ill-health; no more did John. He tries his best to cheer his wife as he bids her and the baby adieu in the morning on his departure for the fields. Scarcely has he crossed the threshold, when Roland appears at the window. This decides her and, leaving a note of farewell, she elopes. At that moment the sister enters, sees the note and determines to save her at any cost. Donning her riding bloomers, and armed with a revolver, she leaps on a horse and dashes wildly after them. On, on they go at breakneck speed, until the harness breaks on the horse of the elopers, and they resort to a rowboat to get across the river. Down comes the sister and, leaping from her horse, dashes to the landing, and with the aid of her gun assists the services of the old boatman to row in pursuit. Masking her face that her identity will be unknown, she fires at the fleeing couple, causing them to heave to. Coming abreast, she flourishes the gun and compels Roland to leap overboard and swim off. Then she commands the wife to return home. Here she makes herself known as in robes Roland, and seizing her is choking her when the wife sends a bullet crashing through his arm and drives from the place. The wife, realizing her folly as John enters, she throws herself into his arms, he being in total ignorance of her experience and narrow escape.

LENGTH, 865 FEET

RELEASED OCTOBER 23d

"ROMANCE OF A JEWESS"

A Conflict Between Love and Filial Duty and the Result.

"Love is not our choice, but our fate." In the conflict between love and duty love invariably triumphs, as it does with the heroine of this Biograph story, which is a faithful picture of New York Eastside life. Ruth Simonson, with her father, is seen kneeling at the bedside of her mother, whose sands of life are rapidly ebbing. Realizing her end near, Mrs. Simonson takes from her neck a chain and locket and places it around the neck of her daughter Ruth, with the prayerful injunction that she be ever guided in the path of prudence and virtue by this memorial. Two years later we find Ruth assisting her old father in his pawnshop. Mr. Simonson, although a moneylender, is benevolent in nature, and his many deeds of munificence have endeared him to all who knew him. Hence, when the local schachten appears with Jacob Rubenstein, a wealthy suitor for his daughter's hand, it was his desire for her future happiness that induced him to look with favor on him. Ruth, however, had given her heart to Sol. Simberg, an impetuous bookseller in the neighborhood, and when it comes to choosing between her father and her lover she accepts the latter. Seven years later the little family, increased by a child, are living happily when a fall from a ladder causes the death of Sol. Ruth, finding business cares too much for her, is forced to sell out to Rubenstein. Poor Ruth is stricken down with the dread disease that carried off her mother. Reduced to poverty, she is forced to send the little girl to the pawnshop with the locket on which to raise enough to buy a bit of bread. At the pawnshop old Simonson recognises the locket and goes with the child to the garret, where he arrives just as Ruth breathes her last. Crushed and heartbroken, the old man folds her child—his granddaughter—to his breast, which forms the closing scene of a most touching and heart-stirring film.

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HIT 3	"SALOME JACKSON" <small>By BENJAMIN HAPGOOD BURT.</small>	HIT 10	"LET'S GO HOME" <small>By BENJAMIN HAPGOOD BURT.</small>
HIT 4	"I WANT SOME ONE TO CALL ME DEARIE" <small>By WILLIAMS and VAN ALSTYNE.</small>	HIT 11	"THE GARDEN OF DREAMS" <small>By CLARE KUMMER.</small>
HIT 5	"IT LOOKS LIKE A BIG NIGHT, TO-NIGHT" <small>By WILLIAMS and VAN ALSTYNE.</small>	HIT 12	"THERE'S NO MOON LIKE A HONEYMOON" <small>By EDGAR MALONE and ALBERT GUMBLE.</small>
HIT 6	"RAINBOW" <small>By PEROT WENRICH.</small>	HIT 13	"NAUGHTY EYES" <small>By SYLVESTER and WENRICH.</small>
HIT 7	"Mandy Lane" <small>By WM. J. McKENNA.</small>	HIT 14	"THERE'S NOTHING IN THE WORLD LIKE LOVE" <small>By MADDEN and BLANK.</small>

SLIDES

"THERE NEVER WAS A GIRL LIKE YOU," "WHEN JACK COMES SAILING HOME," "I WANT SOME ONE TO CALL ME DEARIE," "IT LOOKS LIKE A BIG NIGHT TO-NIGHT," "RAINBOW," "MANDY LANE," "DON'T GO AWAY," "THE GARDEN OF DREAMS."

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TEN CENTS

VARIETY

VOL. XII., NO. 7.

OCTOBER 24, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

ATRA

THE INVULNERABLE

Greatest Feature Card in Vaudeville

Just returned from a sensational drawing tour in the South and West

READ THESE NOTICES.

"Tacoma Daily Tribune," Oct. 9, 1908.

ATRA AN ENIGMA.

Mystery Fancies People's Store Employees—Life Harassed.

It is a trite saying that there is nothing new under the sun. For 3,000 years the world has had theatres and men and women have spent their lives in winning the plaudits of the public in divers ways, yet never before has an act been staged like that of Madame Atra, the invulnerable woman, the mystery of mysteries, who has drawn thousands to the popular Pantages' theatre this week.

Last night Atra wore costumes selected from the stock of the People's store during her great act. The costumes were tested by a committee from the audience and adjusted to the shapely figure of Madame Atra by a bevy of comely People's store clerks. The rifle with which the assistant fired at the body of Atra was examined, as well as the steel-tipped bullets.

Standing in front of the poised figure of Atra the assistant aimed at a central point in Atra's belt and fired. Apparently the bullet passed through the body of Atra and broke a glass bulb on the other side, entering a block of wood.

Newport "News," August 18, 1908.

The sensational feature of the bill is Atra, the woman who defies rifle balls to injure. The exhibition was given with a committee of eight—four from the boxes and four soldiers from Fort Adams—on the stage to see that there was no trickery. The act was performed as announced. The woman stood on a platform and the attendant fired a shot from a rifle, the shot puncturing a card on the woman's waist in front, and shattering a glass ball behind her, leaving the woman uninjured. It is cleverly done, and the act is remarkable.

"Constitution," Atlanta, Ga., July 19, 1908.

Speaking of shooting 'em alive, De Loris gave a literal demonstration of how it can be done when, at the Casino Monday night, he fired a bullet straight through the waist of Atra, the beautiful woman who seems to regard the whizzing of a bullet through her body as a mild-mannered form of amusement.

Whether it be a trick, or whether the woman really is a "new discovery," as the imposing man who officiates would have you believe, the new act is about the most thrilling, the most sensational ever put on any stage.

Monday night Alderman A. L. Curtis and Councilman B. Lee Smith were invited to the stage to act as a committee.

Councilman Smith stated after the shooting that he had marked the shell of the cartridge he had handed De Loris and that he extracted the same shell from the gun after the shot was fired, and that the bullet had gone, showing that the cartridge handed De Loris was the one fired, and there was no substitution.

THIS ACT IS COPYRIGHTED

WARNING

HORACE GOLDIE, European representative with power-of-attorney to prosecute any infringement. In America my Manager, JOHN DE LORIS, will protect my interests.

FAT CASEY, General Booking Director.

FIVE FEET OF COMEDY OPERA

AT THE
LINCOLN SQUARE
THEATRE

On Oct. 26th
2nd WEEK

MANAGEMENT
WILLIAM MORRIS

MISS
GRACE HAZARD

AT THE
LINCOLN SQUARE
THEATRE

On Oct. 26th
2nd WEEK

MANAGEMENT
WILLIAM MORRIS

Since said in VARIETY, Oct. 17: Cute little Grace Hazard just dumped a bundle of novelties into the bill at the American this week. While acknowledging the applause attired as a sailor boy, an usher presented the singer with a basket of flowers. In her own original rhythmic style, Miss Hazard ventured that there might be something in the basket, from which she removed a complete Scotch costume and made of herself a pretty Highland lassie, singing "The Merry Miller" from "Rob Roy." With the audience still applauding, Miss Hazard "found" some bag-pipes yet concealed among the flowers, and made her exit playing a few strains upon them, the only female as far as known who has actually played the Scotch piano upon the stage. If this isn't enough novelty for one little dainty American girl to bring forth—and it is her own idea—something more has yet to be shown.

The Man With A Thousand Songs

WILLIAM DILLON

Stopping the show nightly---Fulton Theatre, Brooklyn.

FACTS: Act is over; 5 bows; cards for next act displayed; applause; bow; curtain rung down; applause continued; speech; more applause; song by the entire company (one) that's all.

P. S. "I'd Rather Have a Girlie than an Automobile" after "Playtime"

American Theatre, New York, Next Week (Oct. 26)

MORRIS CIRCUIT

HAVE SOME GOOD COMEDY SKETCHES AND PLAYS TO LET OR SELL

Care of WM. MORRIS, 1440 Broadway, New York City

VARIETY

VOL. XII., NO. 7.

OCTOBER 24, 1908.

PRICE TEN CENTS.

TALK OF POPULAR PRICED VAUDEVILLE COMBINATION

**Martin Beck, John W. Considine and M. Meyerfeld, Jr.,
off For Western Tour and a New
Merger is Looked For**

There was an air of mystery pervading the sanctum of Martin Beck in the St. James Building this week, and while nothing definite has been announced, rumors of another important combination of vaudeville interests in the West, this time with Sullivan & Considine, assumed rather tangible form.

For several days past Mr. Beck has been closeted with M. Meyerfeld, Jr., President of the Orpheum Circuit, and John W. Considine, general manager of the Sullivan-Considine interests in the West. Significance of the rumors is increased by the fact that these three important factors in Western vaudeville leave together for an extended Western tour to-morrow (Sunday). It is conjectured that an announcement will soon be made of Martin Beck's adding another big string of theatres to the list of vaudeville houses at present under his direction.

Just how he can interest himself in this chain of theatres without actually being in opposition to himself is a question, owing to his holdings in the Western Vaudeville Association (Chicago), which already operates in many of the Sullivan-Considine towns.

In those cities where both the Orpheum and S.-C. theatres exist the problem is quite simple owing to the difference in the policy of the two circuits, but in the smaller Southern and Western towns in which the W. V. A. operates, the opposition has been direct and spirited.

Something may develop within a week or so, and it is not difficult for those best informed to guess the answer. In addition to the houses now controlled by the Sullivan-Considine concern there is little doubt but that new territory in the Northwest will be invaded.

The policy now in vogue in the Sullivan-Considine theatres will not be changed.

A combination, if effected between the Orpheum and Sullivan-Considine, will

(Continued on page 25.)

MAY HAVE HACKETT.

At this time the United Booking Offices may have secured James K. Hackett for a tour. The bidding for Mr. Hackett was lively up to Thursday afternoon when he had not signed a contract.

A female play broker had submitted Hackett to the United while Lykens & Levy, along with other agents, set up claims to a prior right to the booking, although Lykens & Levy seemed to have the only genuine case of having done more than written a letter.

It is said Hackett asked \$3,000, but would receive between \$2,000 and \$2,500. He has never appeared in vaudeville.

If the contract is made, Hackett will recreate for four weeks before taking the variety stage in a sketch on Nov. 23.

BELLMAN AND MOORE SUCCEED.

(Special Cable to VARIETY.)

London, Oct. 21.

At the Holborn Empire Monday Bellman and Moore, the American artists, made an immediate success.

"PROCTOR'S, TROY," AGAIN.

Troy, N. Y., Oct. 22.

The moving picture policy, which has prevailed at Proctor's for some time, will be given a rest commencing Nov. 2, when the former straight vaudeville entertainment re-enters the house, it is said.

EMPIRE REPORTED FOR MORRIS.

Providence, R. I., Oct. 22.

It is reported the Empire will play vaudeville supplied by William Morris.

\$2,500 FOR ONE SONG.

The Cameraphone Co. paid Eva Tanquay \$2,500 this week for singing one song for reproduction in phonograph records. The song was "Success."

LAUDER'S RECORD SALARY.

At a salary said to be the largest ever paid any person on the stage for a consecutive engagement, Harry Lauder has contracted to reappear over here next season for twelve weeks, once again on the Morris Circuit.

While no authentic figures have been publicly announced, it may be pretty closely estimated Mr. Lauder's contract calls for \$5,000 weekly next year.

During the present engagement the Scotch comedian is receiving \$3,000 from William Morris, Inc. The company must in addition to this pay a weekly bonus for the time postponed for Lauder in England, which it secured, excepting the first seven weeks of the five months' American engagement.

The bonus paid by Morris to the English managers who held Lauder under engagement for the pantomime season on the other side is said to be considerable, reported to be either \$1,000 or \$1,250 a week, raising Mr. Lauder's present cost to the Morris Circuit that amount.

JEANETTE LOWRIE AND RIGO.

Nov. 2, at Keeney's, Brooklyn, Jeanette Lowrie and Rigo, the Gypsy violinist, will appear together as an act, with a pianist added, for the first time. Each will contribute to the entertainment, Rigo playing solos and Miss Lowrie accompaniments. If successful on the first showing the trio will continue. Lykens & Levy have the bookings.

BURLESQUE SHOW AT MAJESTIC.

On Nov. 2 Barney Gerard's Western Burlesque Wheel show "Follies-of-the-Day" will play at the Majestic Theatre, New York City.

Mr. Gerard issued a statement this week to that effect. The Shuberts, who manage the theatre, would liked to have had the show commence its run there last Monday, but Gerard insisted upon two weeks to polish up the piece for a Broadway showing.

"Follies-of-the-Day" has been one of the most successful burlesque shows on the road this season, creating a great deal of favorable comment. It was reported over a month ago that "the Barney Gerard's Show" would play on Broadway before this season ended.

ENGLISH SITUATION UNCHANGED.

(Special Cable to VARIETY.)

London, Oct. 21.

There is no change in the situation here as regards the artists and agents. Both are holding out without any peace prospect in sight just now.

COMBINE REPORTED CLOSED.

On what is considered undoubted authority, it was stated this week that the English combination of variety managers engineered by Oswald Stoll has practically been closed, the combine containing over 100 halls distributed as follows:

Moss-Stoll	36
De Frece	8
Barrassford	12
Syndicate Halls (including Oxford and Tivoli)	11
Gibbons'	13
United Co.'s Theatres.....	7
Graydon	8
Macnaghten	13

There may be a few scattered provincial houses in the combination, but unaccounted for. Nothing definite is known of the Macnaghten Circuit, inconsequential through the size of its theatres.

Outside the combination are three big halls in London, the Palace, Alhambra and Empire.

GIBBONS TAKES THREE MORE.

(Special Cable to VARIETY.)

London, Oct. 21.

Walter Gibbons, who lately acquired the Shaftesbury, has added three more legitimate theatres to his many vaudeville halls. It is expected the Shaftesbury will soon announce a variety policy. It is located about thirty yards from the Palace.

ANOTHER COMBINATION MEETING.

On Thursday afternoon a somewhat protracted meeting of the theatrical managers enlisted in the Klaw & Erlanger combination was held at the firm's offices in the Amsterdam Theatre building. Levi Mayer, K. & E.'s attorney, attended.

The principal object of the meeting was to secure from each manager a surety in some form, either cash or bond (presumably the latter), for a large amount to be posted and act as a penalty through forfeiture for any violation of the obligations imposed by the combination agreement.

INDIGNANT OVER CANCELLATION.

The general surprise caused by the summary cancellation of Minnie Palmer ("My Sweetheart") by the Morris Circuit which prevailed about town this week was still shared in by Miss Palmer herself on Tuesday, when she called upon **VARIETY** accompanied by John B. Rogers, and made the following statement:

"First let me say that I did not wish to return to America. Mr. William Morris with Mr. Geo. Foster saw me playing the sketch ("Little Miss Mischief") in Liverpool. They called upon me there and made me an offer, but I told them to wait until I returned to London the following week.

"I then saw Mr. Morris and informed him I did not think the piece suitable for American vaudeville audiences. Mr. Morris told me he would be the judge of that, and persuaded me to sign a contract for eight weeks.

"He said I could secure a company over here. Upon reaching New York I called at Mr. Morris' office. One of my present company was recommended by it, I having secured her through Mrs. Fernandes.

"I opened at Fall River ahead of my contracted time, playing the week previous to the American at the Savoy in that city, which is Mr. Morris' house. Nothing was said to me during the week of any fault in my production, and I was permitted to open at the American (Oct. 12), playing two performances (for which I have not been paid). After the second, Mr. Morris cancelled me, bringing me 3,000 miles to heap this humiliation upon me after having witnessed the self-same sketch himself in Liverpool, and engaged me in it against my expressed opinion it would not do over here, not being rough enough.

"I am quite sure Mr. Morris booked me as much for the drawing power I may possess in America, through my name, as upon the sketch, and I think that after having induced me to come so far, he could at least have tested the value of my name by not closing my engagement after the second performance."

On Wednesday Mr. Morris agreed with Mr. Rogers that Miss Palmer should present a J. M. Barry sketch Miss Palmer has. This will be done, the act first showing on Nov. 2.

MONOLOG FOR TED MARKS.

If what everybody says is true, Fred Niblo is preparing a monolog for Ted Marks in which the international character will shortly appear over bookings secured by Pat Casey.

The only Terence has been a vaudeville purveyor to New York City on Sundays for many seasons, having given up the Majestic last Sunday. He was the Sunday manager of the American for a long time, where his concerts were very successful.

GERTRUDE QUINLAN COMING IN.

Gertrude Quinlan will shortly be seen in vaudeville hereabouts in the lunch counter scene from "The College Widow." She has organized a company of five people and the scene from the George Ade comedy has been arranged in sketch form. That was the principal comedy passage in the play and its success was not a little due to Miss Quinlan's characterization.

The number opens out of town Nov. 9 and later comes into New York on the Williams time. M. S. Bentham is booking it.

DALY CAUSES AN ARGUMENT.

The return of Arnold Daly to vaudeville has brought about a controversy commenced by Joseph Maddern when it was announced Mr. Daly would appear in the sketch, "Becoming an Editor," written by Mark Twain.

Mr. Maddern played the same piece last week at the Bijou, Orange, N. J., to "break in." He secured the rights to it from Mr. Daly, agreeing to pay the author's royalty and a weekly amount to Daly also for the use of the sketch. Mr. Maddern says Mr. Daly, while playing at Wallack's, watched the act in rehearsal, it having been rehearsed in that theatre.

The claim is made by Maddern that upon Daly suddenly finding himself without play or occupation, and accepting a vaudeville engagement, he did without respect to his (Maddern's) rights, decide upon this sketch, of which Maddern holds the manuscript.

Daly in turn says he gave the rights for the piece in the "provinces" only to Maddern. And Maddern wants to know if anyone familiar with vaudeville will believe he would produce a sketch for the "provinces" alone, known on this side as "small towns," where the salary generally is just about sufficient to cover the week's expenses.

Mr. Maddern has not decided whether to proceed in law against Daly, but Maddern, together with others to whom he has stated the facts, agree that Daly has perpetrated a "raw deal" upon him.

SKETCH FOR DAVE LEWIS.

A comedy dramatic sketch with special scenery is nearly in readiness for Dave Lewis, the German comedian, in which he will again essay vaudeville.

The piece has been named "Due, Four Dollars."

BENNETT CLOSES QUEBEC.

Bennett's Theatre, Quebec (Canada), closes its vaudeville career to-night (Saturday). Clark Brown, the New York representative of the Bennett Canadian Circuit, returned on Monday from a trip to the houses.

Mr. Brown said that elsewhere on the Circuit no complaint could be entered as to business, but at Quebec, owing to Bennett's being the single theatre there, the town wanted variegated attractions, the population being composed mostly of French people who did not thoroughly grasp the American vaudeville idea.

Combinations will play the theatre hereafter. Manager J. H. Aloz continues in charge.

TRAMP MONOLOGIST MISSING.

St. Louis, Oct. 24.

Lew Bloom, the tramp monologist, who played here last week, disappeared after Thursday's matinee and has not since been found. It is rumored that a bevy of old friends persuaded him to grant them his company and that since then the Orpheum Circuit management has been wiring and writing.

WELFORD COMING BACK.

Dallas Welford, who became famous over here in the title role of "Mr. Hopkinson," this week commissioned M. S. Bentham to again secure vaudeville bookings for himself and company in the sketch "My Sister's Flat." The opening date has not been secured.

ALICE LLOYD IN NEW YORK.

Next week Alice Lloyd and the McNaughtons play the Fifth Avenue Theatre, New York, placed by Pat Casey by special request, it is said.

The following week (Nov. 2) the two acts move up to the Colonial, and the week after play at Keith-Proctor's 125th Street.

From that point it is understood Miss Lloyd will accept engagements for out-of-town only if her stay in vaudeville should be longer extended.

Klaw & Erlanger, under the management of whom, and F. Ziegfeld, Jr., Miss Lloyd is to star, gave their consent to the New York appearances.

For the week of Nov. 2 Miss Lloyd has been asked to play the Orpheum in Brooklyn also, Percy G. Williams, the theatre's manager, desiring her as a drawing card against Harry Lauder, who is expected at the Fulton (further up the same street) during that week.

AGENTS LEGITIMATE MANAGERS.

"Mlle. Malaprop," a musical comedy written by Jack Wilson, with its music composed by Tony Heidle, will be presented in the legitimate houses under the management of Lykens & Levy, with Jeanette Lowrie starred.

The piece will not "go out" until about New Year's.

JULIE HERNE FOR STOCK.

St. Louis, Oct. 22.

The Oppenheimer Brothers, who manage the American, have signed Julie Herne for their stock season next summer at Suburban Gardens, opening May 16.

MISS WESTON SAILING BACK.

Lucy Weston may sail from Liverpool to-day on the *Lusitania* for New York. Miss Weston's future plans over here are not settled. Pat Casey is her representative.

POLI'S, WILKESBARRE, STARTED.

Wilkesbarre, Pa., Oct. 22.

The Wilkesbarre papers described the new Poli theatre here as "S. Z. Poli's Magnificent Amusement Palace." That is a brief summary of the town's opinion.

Poli's opened last Monday with vaudeville, and from all the indications Poli has started a successful venture here. The house was tested to its capacity at the first performance. Business has held up since.

MAY YOHE WANTS DIVORCE.

Portland, Ore., Oct. 22.

At No. 789 Northrup Avenue lives May Yohe, called by the local press "A King's Pet." Miss Yohe retired to her suburban villa after playing the Sullivan-Considine Circuit last season.

She is the wife of Putnam Bradlee Strong, but is known here as "Mrs. Fallows," just plain "Mrs. Fallows of Northrup Street," to be correct.

Mrs. Strong is reported to have decided to secure a divorce from her ex-army officer husband, and it is said she has gained a residence here for that purpose. A wealthy British-Columbian is mentioned as a possible successor to Strong if the suit is successful. Miss Yohe at her modest home in the midst of three servants and a nurse positively declines to talk about the matter.

GLASER'S REFRESHING FRANKNESS.

With a refreshing frankness William Glaser, brother of Lulu, admits that in his opinion he is not an actor, and therefore Mr. Glaser is seeking his own substitute for the new act he formulated which contains, among the quintet of young women, May Leslie and Gertie Moyer.

Mr. Glaser handed himself his own "notice" last week at Bayonne, N. J., where the number was "trying out." With his dismissal, Glaser, the manager, told Glaser, the actor, to give up the wild acting idea, but to go in for producing, and Glaser, the producer, consented at once.

Miss Glaser is assisting in the staging of her brother's "girl act" for which Kenneth Clarke composed all the specially written music. It will be seen again shortly. Meantime the young Mr. Glaser, who thinks he knows his limitations and capabilities, has gone in for other vaudeville pieces.

DILLINGHAM POSTPONES OPENING.

The postponement of the opening of the new Charles B. Dillingham production, in which Rock and Fulton are to star, will allow of that team remaining a few more weeks in vaudeville. The show will not make its start before New Year's in all probability.

Rock and Fulton had decided to rest for three weeks in November, but will now play up to Nov. 14, closing their vaudeville season at Keith's Boston, week Nov. 9. Following a brief vacation after that time the couple will commence rehearsals for the legitimate musical playpiece.

CARRIE DE MAR'S FAREWELL.

Next week at the Alhambra will be Carrie De Mar's farewell to New York before leaving for Europe, which Miss De Mar and Jos. Hart will do on Nov. 18. On Nov. 30 Miss De Mar opens in London.

Next week the singing comedienne plays at Keeney's, Brooklyn, closing her American season at Keith's, Philadelphia, commencing Nov. 9.



BLANCHE WALSH,

Who recently declined an offer of a season in vaudeville at \$2,000 weekly (proffered her by JENIE JACOBS) to star in "THE TEST," a powerful drama dealing with the sociological conditions of the day, the work of JULES ECKERT GOODMAN.

Miss Walsh will open her legitimate season at Atlantic City, Oct. 30, and shortly afterwards will appear in New York, supported by an exceptionally strong company.

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The Meredith Sisters have returned to
New York.

Amelia Bingham holds over next week
at the American.

Al Mayer is no longer connected with
the United Booking Offices.

Joe Murphy's wife is reported to have
died in San Francisco three weeks ago.

Walter Hast and Peggie Lennie (Mrs.
Hast) will remain over here until Nov. 25.

Mabel Hite and Mike Donlin are "break-
ing in" their act at Proctor's, Albany, this
week.

Fred Brant was full of news this week.
He said "Bob and Tip" are a hit on the
Orpheum Circuit.

"Atra, the Invulnerable," returned Mon-
day from a tour of the Pantages houses
in the Northwest.

George Primrose opens on the Orpheum
Circuit at San Francisco Nov. 2, booked
by M. S. Bentham.

The White Rats' Committee on Ways
and Means for the Pastor Monument Fund
has not yet submitted its report.

Val Trainor, formerly of Trainor and
Dale, has concluded to go in for a single
act, naming it "A Happy Jag."

Charles Mills and Jack Lewis, a Western
act, have placed themselves in the hands of
Lykens & Levy for Eastern time.

A combination picture and vaudeville
program will be given at the Mohawk,
Schenectady, commencing Monday.

The Staley and Birbeck Co., in "The
Musical Blacksmiths," opened at the Or-
pheum, Denver, last Sunday.

Robt. Rogers and Louise Mackintosh
will play "Out of Sight" at the Murray
Hill Theatre to-morrow (Sunday).

Arthur Fabish, manager of the Morris
Chicago branch, arrived in New York
Monday, returning to Chicago on Tuesday.

The father of Clara Raymond died at his
home in Brooklyn last Saturday. Miss
Raymond is with the Sam Scribner "Big
Show."

Bob Connolly, Percy Wenrich and Dolly
Connolly have formed a trio for vaude-
ville. Mr. Wenrich is the composer of
"Rainbow."

Messrs. Lewis and Krone left for Eng-
land on Thursday, where they will place
the moving pictures of the recent Gans-
Nelson fight.

In London last Saturday Rosie Lloyd
married Will Polinski, a son of one of the
Polinski Brothers, a very popular English
"talking act."

The Davis-Gledhill Co., a motor-cycle
act from the other side, reached New York
yesterday, and will open on the Morris
time Nov. 2.

Cliff Gordon did not play Forepaugh's,
Philadelphia, this week, through a light at-
tack of illness. He will be at the Ameri-
can next week.

Evans Lloyd and Gracelyn Whitehouse,
who have been playing in the West, are in
New York with their new comedy singing
act ready for presentation.

Oscar Loralne, the protean violinist, has
been placed through the Marinelli office to
open at the London Empire, April 19
next, for a run of six weeks.

Gussie Felix, of Tanean, Felix and Clax-
ton, the musical act, will be married during
the first week in January to Charles Beck,
a non-professional, of Brooklyn.

At the Circus Carre, Amsterdam (Hol-
land), this week, are appearing The Kra-

tons, Emerson and Baldwin, and Alexander
and Scott in a bill of six numbers.

Jule Delmar is again attending to the
interests of the United, besides looking after
the Cleveland vaudeville houses of the
smaller grade which he is concerned in.

Johnson and Dean, now abroad, open on
the Morris time Nov. 16. Dora Dean has
sent ahead some views of herself in tights.
It is the only colored act booked by Morris.

Ed S. Keller, through the Harry Day
Agency in London, is arranging to secure
foreign time for Charles Lovenberg's acts,
"Six American Dancers" and "Le Petite
Revue."

Mrs. H. B. Marinelli, wife of the inter-
national agent, and who was a noted
French artiste before her marriage, is
gravely ill in Paris. She has been an in-
valid for years.

Frank Sheridan, now playing in "Wild-
fire," is responsible for the number to
be known as "Eddie O'Connor and His
'Fashion Plates,'" with Olivet Haynes.
Six people in all make up the company.

At the Circus Schuman, Frankfort (Ger-
many), there are five American acts on
the bill this month: Newell and Niblo,
Truly Shattuck, Vallecita's Leopards,
Bounding Gordons and Dorothy Kenton.

Wells G. DeVeaux, the musical comedian,
who has been confined to his room for some
time following a serious operation while
at Pantages', Seattle, will resume his en-
gagements in a week or so.

Halliday and Curley in "The Battle of
Too Soon" will play as a special attraction
with "The Behman Show" for two weeks,
commencing Monday. During that engage-
ment only, Pete Curley will take his for-
mer Irish character in the pieces.

Belle Gold may come back to vaudeville
shortly. She was to have had a part in
one of the Klaw & Erlanger productions,
but the production department overlooked
her so long that she has determined upon
going out on her own account in the two-
-a-day.

Bill Mott and Mike McNulty, formerly
of the Metropolitan and Saranac hotels,
have been urged by Pat Casey to appear
in vaudeville in a sketch called "I. O. U's."

Murphy and Francis, colored, declined to
open the show at the Alhambra this week.
St. John and Le Fevre replaced them.

Hyman and Franklin sailed from the
other side last Wednesday on the
Adriatic.
Mabel Carew and Maida Dupree have
dissolved partnership. Miss Carew will
play alone in a single character change
specialty.

William Courtleigh and Co. in "Peaches"
are playing an emergency week at the Ful-
ton, Brooklyn, the last for Mr. Courtleigh
prior to his starring tour. Miss Claire,
the "Peaches" of the sketch, will open in

vaudeville about Nov. 2 in a single sing-
ing turn.

Cal Stewart, who has played about here
extensively of late years in a sketch with
Mrs. Stewart, has been booked by the
United Offices in a single turn. Stewart
has been doing the new act in the West.
It is four years since he has worked alone
in New York.

When Julian Rose played at the Hippo-
drome, Dublin, known as a "tough house,"
a boy in the gallery while the Hebrew
impersonator was delivering his mono-
log, called out, "Sing 'Kilarny.'" Mr.
Rose did not tarry, but removed himself
from the stage forthwith.

Harry Clay Blaney and Kitty Wolfe,
who opened their vaudeville season at the
Majestic, Chicago, last week, are being
routed in the Middle-West, and will prob-
ably play the Orpheum Circuit before
going East. Mr. Blaney says he expects
to remain in vaudeville all season.

Harry Lauder may play the American
before Brooklyn. He closes at the Lincoln
Square Nov. 1. Lauder's route is care-
fully hidden in the Morris office. He may
be replaced at the Blaney house by Amelia
Bingham, who is held over for the second
week at the American commencing Mon-
day. Lauder is billed in Boston for Nov. 9.

Katheryn De Vole was called to her
home by the accidental burning of Miss
De Vole's baby last week. The child will
recover. The hurried call divided the team
of Young and De Vole, and Miss De Vole
will attempt a character singing and danc-
ing number alone under the direction of
Ed S. Keller.

Lillian Seville and George Linderman
made their first appearance in "The Last
of Smith" at the Lyceum, Englewood,
N. J., on Tuesday evening. It is a farcical
sketch. Miss Seville has been a member
of several important Broadway produc-
tions. Mr. Linderman has appeared in the
support of the leading stars.

The Morris Circuit bore the expense of
transportation for the Boganny Troupe of
acrobats to this side. Hugo Morris, who
arrived on the same boat, was dumfound-
ed upon receiving the itemized list from
the ship's steward to observe large
charges for the maintenance of a huge
dog used in the act. Hugo spoke to Joe
Boganny of it. Mr. Boganny replied: "Oh,
that's all right. My dog eats nothing
but tenderloin steaks."

Alf T. Wilton this week has three acts
working on the United time, all placed in
at a moment's notice. Maurice Freeman
and Company were booked for this week in
New England, the contracts passing on
Saturday night. Gavin, Platt and
"Peaches" are at the Orpheum, Yonkers,
filling in for a disappointment, and LeFevre
and St. John are at the Alhambra substi-
tuting for Murphy and Francis, who re-
tired from the bill on Monday. After the
first showing Gavin, Platt and "Peaches"
were booked for the next six months on
United time.

POSSIBLE SULLIVAN-KRAUS DEAL.

The reports this week again connected the former Sullivan & Kraus late Western Burlesque Wheel theatres (Dewey and Gotham) with a deal now in progress with the Columbia Amusement Co. (Eastern Burlesque Wheel), whereby those theatres will again be placed on the Eastern route sheet.

As published at the time of the transfer by Sullivan & Kraus to William Fox, the moving picture renter and exhibitor, the Dewey and Gotham were leased to him for \$80,000 yearly, the Dewey bringing \$50,000 and the Gotham \$40,000.

Since the transfer, the Dewey has returned a profit to Fox, but not sufficient to offset the losses sustained by the Gotham, both playing pictures at five and ten cents under Fox's direction, although many people believe Sullivan & Kraus still actually control the properties.

With the opening of the Olympic (Pastor's) and Gayety, Hoboken, under the management of Geo. Kraus's son, Dave, as spokes in the Eastern Wheel, it was thought the other two S.-K. houses were off the burlesque map permanently, but the rumor says that poor business having followed these newest Eastern houses, the present scheme is to shift the pictures from the Dewey to the Olympic, discontinue Hoboken, perhaps, but in any event to once more play burlesque at the Dewey and Gotham, and this time the Eastern Wheel brand.

The same report also intimates there will be a cash settlement with the Empire Circuit Co. (Western Burlesque Wheel) of its claim for damages arising out of Sullivan & Kraus "jumping" their contract with it.

The meetings this week of the Eastern and Western Wheels, both held in New York City, are claimed to have been in connection with this proposed plan, particularly that of the Eastern Wheel.

EMPIRE TAKES "HOUDINI ACT."

The Marvelous Leonard, who started out this season with a reproduction of "The Houdini Act" with "The Yankee Doodle Girls" Burlesque Company, will remain with the Western Wheel until the close of the season.

He was originally contracted for the whole tour by T. W. Dinkins, but a disagreement arose between illusionist and manager as to the manner in which he should be billed.

The Empire Circuit came into the discussion at this point and assumed Dinkins' contract. The company will place the attraction with whatever show it thinks can use it most profitably, moving it from one show to another.

WESTERN SHOW REMAINS.

The Western Burlesque Wheel show, which has been in serious danger of decapitation for the past few weeks, will remain on the Western route. Although the company and pieces are far from satisfactory to the magnates of the Empire Circuit Co., a decision has been reached which will permit of the show playing its season's time.

MISS HARNED FOR A WEEK.

Chicago, Oct. 22.
One week only as far as known has been booked for Virginia Harned in the West. Miss Harned will play at the Majestic commencing Dec. 14.

HAYES' COMPANY DISBANDS.

Edmond Hayes and his "Mardi Gras Beauties," a show which was retired from the Eastern Burlesque Wheel last week, and which was to have played over the Cahn & Grant legitimate time in New England, disbanded last Sunday and failed to put in an appearance at Holyoke, Mass., for the scheduled opening Monday afternoon.

Hayes started out this season in "The Wise Guy," but was restrained from playing in that piece on Eastern Burlesque time by J. Bolton Winpenny, of Philadelphia, who held a contract with the actor giving him control of the burlesque show for two more years. Hayes tried in vain to secure another suitable vehicle, and finally was replaced by another "Mardi Gras" company, under the direction of Andy Lewis, who left Al Reeves' show upon the return of that comedian. The Lewis organization opened Monday at the Star Theatre, Brooklyn.

Hayes and his company, it is said, reported at the Grand Central Depot Sunday to go to Holyoke, but there was some trouble about paying for the baggage car that was to have carried their equipment, and the New England time was declared off, the company remaining in New York.

On Friday of last week a warrant was served upon Hayes, sued out by Catherine Hayes (formerly Mrs. Edmond Hayes) causing his arrest for failure to pay alimony. Maurey Kraus, manager of the Olympic, advanced \$700, the amount demanded. This made it possible for Hayes to escape arrest and permitted him to finish the week undisturbed. The amount was held out against the show at the Saturday night reckoning, and this, together with Al Reeves' refusal to give Hayes permission to use the costumes and scenery of the old "Mardi Gras" show, may have had something to do with the disbanding of the organization.

On Monday morning of this week Hayes was in conference with T. W. Dinkins, manager of the present "Wise Guy" Company, on the Western Wheel. It was then reported that Hayes might return to the Western organization, but Mr. Dinkins said that no such arrangement had been made.

CAUSES MANAGER'S ARREST.

Mme. Adelaide Herrmann has notified her New York attorneys, House, Grossman & Vorhaus, that she has caused the arrest in Cuba of her former manager, Harry Clark. No other details were given in the communication. Clark took Mme. Herrmann and a vaudeville company into Cuba, agreeing to assume all liability for salary, etc., and during the tour of the Island about a month ago deserted the players.

Mme. Herrmann is still in Havana, but proposes as soon as possible to continue the tour under other management.

CHOOCEETA STILL WORKING.

Chicago, Oct. 22.

Chooceeta, the "cooch" dancer, who had a little tussle with the law and beat it, is still appearing around as a special attraction evidently for the Western Burlesque Wheel. Last Sunday the "coocher" played the Folly with the "Kentucky Belles."

Chooceeta played with the same show for three days last week in Detroit. She would have played the entire week, but Detroit told her never to mind after Wednesday.

SIGNS OF IMPROVING BUSINESS.

Every one of the Miner shows and houses (Western Burlesque Wheel) returned a profit to their owners last week, one of the few so far this season where there has been no losses in the string.

"Follies of the Day," in which the Miners are interested jointly with Barney Gerard, did more than \$4,000 at the Bowery, the best week so far this season.

"The Star Show Girls" likewise had a record week for this season at Providence and "The Bohemians" played to the largest day's gross receipts at the Gayety, Williamsburg, on Saturday.

BURLESQUE MEN'S PICTURE PLACE.

Chicago, Oct. 22.

Jacobs & Jermon, the burlesque managers, have secured the lease of the Elysia Theatre, New Orleans, and will open it with vaudeville and moving pictures on changing, Nov. 1, the name to the Majestic.

SOME WESTERN SHIFTS.

"Billy" Lytell, who has been handling a stock burlesque company at the Grand Opera House, Los Angeles, for the Orpheum Circuit Co., returned to New York on Monday, the season having ended some ten days previously. It ran ten weeks. The company disbanded at the close.

The Princess Company from the theatre of that name in San Francisco takes up its residence in Los Angeles with stock comic opera, while the Princess Theatre, hitherto devoted to that form of entertainment, will house Kolb and Dill in "Lonesome Town," beginning Nov. 10.

Mr. Lytell said that the plan for a burlesque wheel on the Pacific Coast was not being seriously considered.

NEW ADVERTISING DODGE.

Columbus, Oct. 22.

The manager of Keith's this week started a unique advertising dodge. The photograph of one of the principal women on the bill is cut in half and one of the halves is reproduced as part of the house newspaper advertisements. The first correct guess of the picture's original receives two tickets.

"DREAMLANDS" SUMMER SHOW.

Miner's "Dreamlands," now touring the Western Burlesque Wheel, may be seen in a summer show in New York next year. Tom Miner is in negotiation with a manager, and the deal may be closed shortly.

The present pieces of "The Dreamlands" with modifications will be used. The new version has already been written by Dave Marion, the present leading comedian.

UNINTENTIONAL THRILL.

The audience at the Empire, Newark, N. J. (Western Burlesque Wheel), experienced a thrill that was not on the programme one night last week. Ce-Dora, the "Golden Globe loop-the-loop" rider, was at the most dangerous point in her turn, whirling about the spherical globe at forty miles an hour and shaving close to her partner standing at the lowest level of the apparatus, when the chain on her motor-cycle broke.

The machine went wild, but the plucky rider managed to control it for two circles when her partner dragged her from the saddle.

ABOUT ALBANY AND TROY.

James J. Butler, president of the Empire Circuit Company; James E. Fennessey, secretary; H. Clay Miner and Harry Martell, directors, were in session in New York this week. No information concerning the deliberations was permitted to leak out, but it was reported that among other things they discussed the matter of changing Albany and Troy. It was reported from Chicago last week that these two stands might be eliminated from the Wheel, but after this week's conference in the Empire headquarters an unverified rumor had it that the houses would be retained, but with a change in the relative percentage taken by houses and visiting shows.

Hitherto house and show have taken 50 per cent. each. It may be that a new system will be established whereby the gross will be cut up with 60 per cent. going to the show. Both houses have made money, while a large proportion of shows visiting them have come away from the week with a loss.

There is a possibility that Troy will be removed altogether, however, and some other town taken to divide the Albany week.

MUDGE AND PROUTY A FIRM.

A partnership has been entered into by R. C. Mudge, the former "Big Chief" of the White Rats, and C. G. ("Jed") Prouty to conduct a vaudeville booking agency.

Offices have been taken by the firm on the seventh floor of the St. James building, opening for business to-day.

Mr. Mudge has been a vaudeville agent since his resignation as president of the artists' organization was accepted. Mr. Prouty was to have accepted the management of the new Albee Theatre at Woonsocket, R. I., but owing to a delay in opening, has also taken up the agency end of vaudeville.

FIXING UP SHERIDAN'S SHOW.

Phil Sheridan's "City Sports" will have a new first part, together with some changes in the cast. Glenn Burt has retired from "The Champagne Girls" to join the first-named organization. He, with Will King, late of Irwin's "Big Show," will make the new production for Mr. Sheridan.

HARRY FOX, POSSIBLE STAR.

Harry Fox, now leading a Western burlesque show, will in all probability be the star of a musical show on the popular priced time next season. Guy Brandon is now writing a three-act piece under direction of Tom Miner.

ACTORS IN POOL TOURNAMENT.

Every night at 8 o'clock in Jack Doyle's billiard parlors on the northeast corner of 42d street and Broadway, games are played in competition during a tournament which is now being held there and which will continue for a week or so longer.

Among the actors entered are Eddie Foy, Billy Weedon and Tod Sloan (with room for an argument regarding Mr. Sloan's eligibility to classification as "an actor").

The professionals who are called out of town by engagements have their games in the tournament postponed until returning.

PANTAGES IN CALIFORNIA.

San Francisco, Oct. 22.

Alex. Pantages has commenced his invasion of California. His list of theatres to be accumulated in this section will be added to the Pantages' chain in the Northwest.

A site on Market Street is reported to have been secured by him, and the Aleaky Theatre, Sacramento, has been leased, Pantages re-naming it after himself.

Negotiations are going on for the Novelty, Oakland, but numerous liens existing against this house (in which Tony Lubelski will probably still retain an interest although it is purchased by Pantages) have delayed the closing.

It is almost a certainty that other San Francisco theatres will be soon under the control of Pantages, to be operated in a sort of partnership agreement with some of the Western States people.

Pantages' at Sacramento, under the new management, opened last Monday.

WHO HAS "WITCHING HOUR"?

Who really has the rights to the one-act playlet by Augustus Thomas from which "The Witching Hour" was written? Not less than ten actors are urging their claims to the rightful ownership and offering themselves to the booking agents in the original.

CALLS IN A BOX.

Curled up in a box 18 inches deep, 26 inches wide and 36 inches long, Yuma, a novelty contortionist, who has a spectacular vaudeville number in which he has appeared in the West, called at the United and Morris offices on Wednesday, being dumped unceremoniously into the private chambers of each to the amazement of the onlookers.

When the rope holding down the cover was cut, a man in military costume to helmet and breast plate lifted his seven feet one inch of humanity out of the enclosure, starting right in to explain the queerness of his arrival.

Yuma has not yet played around New York. His peculiar mode of visiting brought admiration for his ingenuity and nerve, recalling also that Yuma once presented himself to John J. Murdock in the latter's private office at Chicago in a similar manner.

NEW HOUSE RUMORED

Jamestown, N. Y., Oct. 22.

It is reported that C. E. Bailey, backed by a Buffalo firm, will build a theatre and office building on the vacant lot opposite City Hall. Jule Delmar's name has been used in connection with the project, but the affiliations of the house are a matter of mystery.

CENSORS "SALOME."

Montreal, Oct. 22.

Ayesha Hara, a "Salome" dancer sent up here by the Morris office in New York as a special attraction for the "Rentz-Santley" show at the new Princess, had her "Salomey" censored by the police after the first performance, and now her New York friends wouldn't recognize her.

Clarice Mayne, the English impersonator at the Colonial, is over here under contract to Percy G. Williams for four weeks, with an option of two more. She will be held over at the Colonial next week.

MINSTRELS GET BOGANNYS.

The Cohan and Harris Minstrels will carry the Boganny Troupe of Lunatic Bakers (acrobats) next season, the act having signed this week with the firm for forty weeks through William Morris and Geo. Foster, the London agent.

Morris held an option of ten weeks next season which has been provided for according to report.

BOSTON LIKES ANOTHER LLOYD.

Boston, Oct. 22.

With hardly time for Boston to breathe after Alice Lloyd left Keith's, this city, where she had remained two weeks, another Lloyd, Daisy (making her first Boston appearance), came into the Orpheum, and was immediately welcomed by the Bostonese press and public.

Miss Daisy will remain two weeks. Her notices have been excellent, one paper saying she divided the honors of the bill with the Four Mortons.

OPPOSITION GONE, LOWERS PRICES.

Although the local opposition, Blaney's Theatre, went out of business last Saturday, Harry Leonhardt this week announced a reduction in the admission scale for the Orpheum, Yonkers. Where the matinee prices were 25 and 50 cents under the regime of opposition they are now 10 and 25 cents, and night prices have been reduced from 25, 50 and 75 to 15, 25, 35 and 50 cents.

Hill and Whittaker reappear in New York next week at 125th Street.

NEWARK'S LYRIC OPENS MONDAY.

The new Lyric, Newark, booked by William Morris, opens next Monday, Oct. 26, with Grace Cameron, Alex. Carr and Co., Harry Leoni, Three Dumonds, Maude and Sidney Wood, Australian Woodchoppers, Jonat Bedini and pictures.

It plays in opposition to Proctor's in that city, and the prices will be about the same at each house.

STOPS WIRE WALKER.

An injunction secured by the Kingling brothers prevented itouletinto, the wire walker, from appearing at the Fifth Avenue on Wednesday and for the remainder of this week. He was billed for the Alhambra starting with next Monday, but the vacancy there has been filled in with Nat Willis.

The Kinglings allege a contract with Robledillo, restricting his appearance in New York City.

YEAR'S VACATION FOR COHAN.

Geo. M. Cohan announced this week that at the end of the present theatrical season he intended taking a solid vacation for one year, travelling abroad.

Before leaving, Mr. Cohan will complete a play in which his sister, Josephine, will star, and before returning the busy author expects to work out a classical American comedy; "a real live play with live characters," is the Cohan description.

Leonard Grover, Jr., is now doing a single act with singing and imitations.

GUS ROGERS DEAD.

Gus Rogers, the elder of the Rogers Brothers, the German comedians, died on Monday at his home, 202 West Seventeenth street, New York. Death was due to hemorrhages following an attack of typhoid fever. Rogers was taken ill in Utica three weeks ago while touring with "The Rogers Brothers in Panama." He was then removed to New York, while Joseph Kane, his understudy, took his place in the cast. Very few except the personal friends of the brothers knew of his illness.

Maud Raymond (Mrs. Gus Rogers) was playing with "Mr. Hamlet on Broadway" in Pittsburg when her husband passed away. She returned immediately to New York. Rogers was thought to be on the way to certain recovery when complications developed which resulted fatally.

The comedian was born in New York in 1860. He started his theatrical career at the National Theatre, on the Bowery in 1885, in a song and dance turn with his brother. Later the pair made up a "Dutch" knockabout act and appeared at Tony Pastor's. Following this they spent several seasons with various burlesque companies. In 1898 they played vaudeville and shortly after came under the management of Klaw & Erlanger. Two years ago they toured under their own management and are said to have made a large amount of money.

It was through William L. Lykens the Rogers Brothers made their bow in the legitimate. One night a long time ago Ben Teal inquired of Mr. Lykens where he could procure a good "Dutch" act with a soubrette for "The Round of Pleasure." Mr. Lykens recommended the Rogers Brothers, then playing on the old Koster & Bial Roof. He also mentioned that Maud Raymond could be had for the soubrette role.

Teal visited the Roof with A. L. Erlanger. Neither one knew of the brothers or Miss Raymond, but they secured the engagement, which later made stars of the comedians.

Toledo, Oct. 22.

The Rogers Bros' show was about to open at the Valentine before a capacity house Monday evening when news of the death of Gus Rogers was received. Max Rogers, his brother, fainted upon hearing of it.

The audience was dismissed, and next day provision was made for the members to return to New York, although Frank Abbott, manager of the "Hot Tons" playing at the Empire, offered to take care of any of the chorus girls who desired to remain.

Edwin J. Cohn, manager of the Rogers Bros' company, intimated before leaving that a new organization would continue the route later on.

JULIE RING.

The photo of the star of "The Wrong Room," Julie Ring, is on the center oval of the front page this week. Miss Ring is playing at the Greenpoint, Brooklyn, in her sketch.

This is the fourth season in vaudeville for Miss Ring, a sister of Blanche. Before entering the varieties over here, the actress played four years abroad, appearing in the London pantomimes, and previous to that was starred in "The Sunshine of Paradise Alley" in New York.

"The Wrong Room" will play the Hudson, Union 127, next week.



WILLY PANTZER.

The above is an excellent picture of Mr. Pantzer, who, with his company of midget acrobats, stands at the top of his class in vaudeville. Not alone is he a finished acrobat himself, but a musical composer of no mean order and a producer of undoubted talent. The present act of Willy Pantzer and Co. was entirely originated by him, all the feats being of his devising. They are now playing the important metropolitan time and are booked until 1911.

"WHEEL" FOR DRAMATIC SHOWS.

Denver, Col., Oct. 22.

Appropos of the scheme under discussion in New York some months ago for the establishment of a "wheel" arrangement for the playing of dramatic and light musical productions, the Inter Mountain Theatrical Company, of this city, has just formed a similar circuit. A coterie of theatrical promoters in California participated in the enterprise.

Ten companies and houses are involved in the chain. Standard dramas will be played. In support of the idea it is urged that the combination makes the managers concerned absolutely independent of all other circuits.

MOORE BUILDING IN ROCHESTER.

Rochester, N. Y., Oct. 22.

It is understood J. H. Moore has purchased the ground for a new vaudeville theatre to replace Cook's Opera House here, which has played the variety shows for a long time, under the management of Moore & Wiggins.

The site for the new house is opposite the Lyceum. It will have a large capacity and be a handsome modern structure. Building operations will commence March 1, and it is hoped to have the work completed for the opening of next season. It will cost \$500,000.

Cook's holds about 1,500 people, but is not adapted to the capture and retention of the "best people" as permanent patrons. Moore's lease on Cook's Opera House expires June 1, 1910.

CLAIM BOOKING RECORD.

The statement in VARIETY that Jos. Hart's "Futurity Winner" held the long distance booking record, being engaged until 1911, has brought out a swarm of other claims. Harry Leonhardt says that the Big City Four, a singing quartet under his management, is a record breaker for bookings in the United States, being booked until Jan. 2, 1910, without once losing sight of the red, white and blue.

WELCH IN "THE PEDDLER."

Joe Welch may take a fling at "The Peddler" once again before returning to the Morris Circuit. That show will open Nov. 9 with Mr. Welch as the star, still under the management of M. M. Thiese, who has "Morning, Noon and Night," where Welch is at present.

It is reported that while the latter show is playing to considerable business under the present conditions, the high cost of the production prohibits a profit of any account.

Mr. Thiese issued a statement during the week in which he said a new piece was being written for Mr. Welch in which the comedian would appear later in the season.

40 WEEKS WEST NEXT SEASON.

Through Al Sutherland The Basque Quartet has received contracts for forty weeks next season in the West. The route was laid out by Martin Beck, and the contracts issued from the New York offices of the Orpheum, Mr. Beck furnishing the dates for all the large western houses.

Before Mr. Beck assumed the booking of all the large western time, contracts were issued for from thirty to thirty-three weeks at New York.

CANCELS MORRIS CONTRACT.

The Morris Circuit contract held by Maude Hall Macy and Co., playing "The Magpie and the Jay," has been cancelled by mutual consent. It had about eight weeks yet to run.

Miss Macy was informed late last week that she had been placed as extra attraction by the Morris office in a burlesque theatre for this week. Declining to accept that assignment, she was informed the act would have to "lay off" otherwise, when, upon her request, a cancellation of the contract followed.

Miss Macy will probably return to the legitimate.

BOB GRAU AN AUTHOR.

Robert Grau is the author of "Forty Years' Observation of Music and the Drama," which sells at \$5 a volume. Mr. Grau says he has successfully contributed to magazines during the past summer, and will delve extensively into literary work.

The erstwhile vaudeville agent has a series of articles on "How Celebrities of the Stage of To-Day Began Their Careers," which may be published.

MIRIS' NEW ACT.

Fatima Miris, the Italian lightning change artiste, is "laying off" this week, shaping up another act for vaudeville out of her large repertoire for the Morris Circuit. William Morris is choosing the material.

Miss Miris was billed to hold over at the Fulton, Brooklyn, this week, and will open at the American Monday. She is reported to receive \$1,200 weekly.

ZIEGFELD'S NEW PARISIAN.

Berlin, Oct. 12.

Anne Dancrey, a beautiful Parisian with a magnificent voice, is scoring a success at the Wintergarten. She is reported to be under engagement to Flo Ziegfeld, Jr., for New York next season. Dancrey will make a hit in America.

CARLE IN AUDITORIUM.

Chicago, Oct. 22.

Richard Carle in "Mary's Lamb" will open a four weeks' engagement at the Auditorium, commencing Nov. 1. Mr. Carle will play to one dollar admission, the first time he has done this. The comedian is a big favorite here.

Charles Marks, his manager, is in town, and has 800 eight-sheets to place on the bill-boards. There will be bills out also reading "Isn't Richard Carle in 'Mary's Lamb' a damn fool for giving a \$2 show for \$1 at the Auditorium?"

The big playhouse will hold \$3,200 to a performance at the dollar scale.

DIDN'T LIKE CRITICISM.

Philadelphia, Oct. 22.

Keith's Theatre here has removed its advertisements from *The Evening Times*, claiming the critic of that paper had been unfair in his review of last week's show. At the same time the advertisement of the Chestnut Street Theatre (Keith's "stock") was ordered stopped for the critic's comments on "The Devil," last week's attraction there.

NO INJUNCTION FOR AERIAL ACT.

Chicago, Oct. 22.

In the suit brought against John H. Sutton, manager of the Tieman-Van Die-mans, by Joseph J. Williams (owner of the Curzon Sisters' aerial act) in the United States Circuit Court, for alleged infringement on the apparatus, Judge Kohlsaat denied the application for an injunction.

This leaves Sutton at liberty to continue the performances as in the past.

The motion for a temporary injunction has also been denied Williams, who proceeded against Sutton under a patent, said to cover the aerial gymnastic performance of the Curzon Sisters. The case was argued and disposed of before Judge Kohlsaat Oct. 15.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Long hair has nothing to do with song writing.

Twenty-eighth street looks like the Broken Home. It was once a grand old alley.

Stop writing extra verses and be a regular song writer.

It looks like old times at Shapiro's.

Williams and Van Alstyne have all the cowboy writers tied to a post.

The "Free Pass" and the "Professional Copy" are brother and sister.

How would you like to be a popular song?

George Marvelous Cohan's "Pet Names" is the novelty of the year.

Benjamin Haggood Burt has a great batting average. He is certainly a classy old writer.

Did you ever get a statement when you owed the publisher money?

Edward Patrick Moran, Vincent Prolific Bryan and William Dashington Cobb are three of the Alley's greatest stars.

If it takes ten mills to make a cent, how long did it take Fred Mills to make his million? To get the right answer make a noise like Silver.

Harry Von Tilzer's "Taffy" is as popular as Huyler's.

Cheer up, cherries will soon be ripe. (Gee, that'll tickle Harry Cooper.)

NYE AND CRISPI HOME.

Ned Nye and Ida Crispi returned to New York last Saturday, a week earlier than expected, they having declined an offer to appear at the Palace, London, through the conflict which would have been caused by the dancing of Maud Allan on the same bill there.

Mr. Nye and Miss Crispi have built up an act called "A Vaudeville Fallacy," in which they will present a "mesmeristic" dance, which created quite a stir in Paris during the time Mr. Nye was in the revue at the Olympia as a special feature, he also having produced the piece.

The act will open Nov. 2. Al Sutherland is arranging the time.

"STRAW" FEMALE VOTE.

Percy G. Williams will take a "straw" vote from his feminine patrons on Election Day in each of his metropolitan theatres. Ballot boxes will be set in the lobbies.

Mr. Williams, according to the fertile mind that devised this publicity promotion, has a fervor to find out how the women would vote for the Presidential candidates.

The Field Brothers, who have been appearing with Elsie Harvey for the past season, are rehearsing with a large vaudeville number.

**ATRA, THE INVULNERABLE.**

The above is a reproduction of the act originated by JOHN DE LORIS, and which he manages, called "Atra, The Invulnerable." In it Mr. De Loris, who is a renowned sharp-shooter, apparently fires a bullet through the body of ATRA, a woman.

Preceding the shooting a committee from the audience is invited upon the stage, where an inspection is made of the rifle and bullets employed, both of the regulation U. S. Army pattern.

The announcer for the feature number explains to the audience that no harm follows the passing of the bullet through the woman's body, and explains this phenomenon by stating Mr. De Loris through his years of experience in sharp-shooting has discovered the secret, his marvellous skill with a rifle being the prime factor.

The act has played in the South and Northwest, where it proved a big drawing card, attracting the attention of the public and unlimited amount of notice from the press. It is copyrighted and patent has been applied for.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Stockton, Cal., Oct. 16.

Editor VARIETY:

Replying to Jno. Reilly, I am not egotistical, but why should I tip my right name to give a reputation to a couple of jugglers, and me an artist who can do flying rings and then go on for a dress suit part in the afterpiece?

This fellow who yanks his dummy and, holding it aloft, points at his go-cart and says he originated folding wheels, ought to invent a folding cane and then stop "Marks, the lawyer," from using a cane that can be doubled up and put in a grip.

I won't say anything about his juggling, because I think he has it on Burt Green for juggling straight. Green is a bum juggler for a man that's played two weeks a week and raised a family, but Reilly's kick is with Dustin Farnum for using a chariot in "Ben Hur" that can be folded and put in a car.

A Real Artist.

Hamilton, O., Oct. 17.

Editor VARIETY:

Will you kindly rectify the mistake of your Hamilton correspondent in crediting me with being endowed with an ethereal being called a "wife."

It is not for myself I speak, but in justice to Miss Trixey Mantell, the young woman who, for a pecuniary consideration, assists in my act. Other than many sympathetic letters of condolence she has received since the article appeared in VARIETY Miss Mantell is in dire danger of having her engagement broken off with a wealthy Chicagoan.

As for myself being married, I wish to say I am still on the books of the matrimonial agencies, and have been for three years.

I cannot imagine how your correspondent

arrived at such a hasty conclusion, as there was nothing on the billing to warrant the assumption. I am tempted with your permission to inject the motto, "Once bitten, twice shy."

Dave Nowlin.

New York, Oct. 21.

Editor VARIETY:

In behalf of my old friend, now passed away, Captain Webb, I protest against the acceptance of the newspaper reports which credit one Sam Mahoney with having succeeded in swimming the English Channel. I still believe that Captain Webb was the only man who ever accomplished the feat. Mahoney is now in Boston and declares that he landed at South Foreland on September 12, after entering the water at the French coast.

I, for one, refuse to accept his statements for several reasons. One is his declaration that he left the water unaided after being afloat sixteen hours. This I regard as an impossibility. But what makes me most sceptical is that none of the witnesses have proper standing in the athletic or sporting world. Why was there no recognized sporting official present, and why were there no accredited newspaper representatives along to witness the trial.

I refuse to accept Mahoney's claims and still believe that Captain Webb's unparalleled feat, accomplished in August, 1875, still stands alone. James Finney.

(The Finneys.)

NEXT S.-C. OPENING.

San Francisco, Oct. 22.

The date of the opening of the Washington Square Theatre (Sullivan-Considine Circuit) has been fixed for Nov. 8.

Jos. Hart's "Police Inspector" opens at Dockstader's, Wilmington, next Monday.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

That is a really attractive Mexican "make-up" worn by the littler of the two Elinore Sisters; but why, oh why, does she wear that portiere decoration over her left shoulder? Now, my dear Miss Elinore, your dress is in golden brown, with chiffon underskirt in cerise, so there is really no excuse for you to offend our eyes with a shoulder mantle of eau de Nile and rose-pink stripes. You should have another cloak at once, if you don't want to detract our attention from those very trim boots to the offending drapery. Here are a few suggestions for it. First: Buy one of those dyed skins which make such stunning covers for library tables. They can be had in all shades, and the brown will be a perfect match for your shoes. Line this skin (without cutting it) with cerise liberty satin and wear it fastened across the shoulder with a silver cord and tassels. Second: Have a mantle of cloth of silver lined with cerise silk; this can be made like the cloak worn by Spanish dancers or may be used draped. As you are already using silver upon your hat, shoes and corsage, it will come in effectively for your cloak.

Have you noticed Clarice Mayne's earrings? They are as tremendous as those worn by Ethel Barrymore in "Alice-sit-by-the-Fire," but singularly enough, while those worn by Miss Barrymore made her look years older and were in fact adopted by the young actress for that very reason and in accordance with her role, Miss Mayne's have an exactly antithetic effect. They suggest afternoon tea at the "Carlton" and everything British and Bondstreet, but they do not add a minute to her girlish appearance. As for the way she lets down her back hair—well, she looks like a live Romney print sure enough. And the ear-rings—our American girls have tried hard to adopt the fashion. A few very smart folk who go in for bizarre effect have accepted the foreign suggestion with more or less grace, but as a general vogue I think it will meet with some reservation of acceptance, for while the cabochon ear-ring is almost always becoming, the "drop" effect gives a distinctly matronly aspect, which will not do at all in these days when anything up to sixty wears an Evelyn Nesbit collar and an air of supreme unsophistication.

Edna Wallace Hopper has the prettiest feet of any woman in vaudeville. What do you know about this? Her little pink slippers look like bonhomies from front. And that gray bonnet she is wearing is perfectly stunning. Irene Franklin has one much on the same lines in lettuce green, but Miss Hopper's is the prettier. There is something about the "diminutive comedienne" (I'll bet no one ever called her that before) that suggests fine linen, delicate sachet and hand-embroidered monograms where you're not supposed to see them. When she made her entrance at Hammerstein's in a dainty filmy flesh-tinted gown pailletted with a frost of silver she made me think of—peach ice cream!

How wise is the directress of "The Boston Fadettes" to prohibit the adornment with jewelry of the young women musicians. As often as I have seen this act I have never known it fail to receive applause on the rise of the curtain, and I insist that the white dresses do the trick every time. I mentioned this to a manager the other night. "Oh, well," he retorted carelessly, "they are a popular act, anyway." That's perfectly true, but I affirm that the applause which greets the appearance of these twenty-four feminine musickers at the opening of their act is because there is nothing so fetching to the average male mind as what he fondly calls a "simple white dress." And it's because that kind of gown suggests to him—no, not cheapness as a first consideration, although that feature does not fail of its share in his approbation, but all the nicest side of womankind, modesty, refinement, unobtrusiveness and dignity. Haven't you noticed how many men insist that their wives look better in black silk than in any other kind of frock? And that's the relic of an old-time custom when men veiled the faces of their women. Every woman knows that a black gown unrelieved by color is a very trying proposition to most common or garden complexions.

Speaking of things which are "trying" to one's appearance, a medal for bravery should be awarded Maude (I didn't forget the "e" that time, did I?) Lillian Berri for the dauntless manner in which she permits Mr. Moulan to twist her hair in a hideous queue (Help! Help! I can't spell it) on top of her head. One has to admire her nerve. Few are the women indeed who would care to receive even their dearest and most malicious friends in the early morning hours, shorn of all puffs, ratless yet unafraid! But Maude Lillian is that reckless she actually lets an entire audience see her as she might look in the quiet of her domestic life at 8 A. M. Of course, I don't mean to insinuate that she *does* look like that. For all that we know Maude Lillian may be like the lady in one of Daudet's romances who used to arrange an elaborate coiffure before her better half arose each morning in order that he might find her charming, but, as my favorite matinee hero, George Munroe, oftentimes remarks, "Be that as it may." I reiterate that Miss Berri takes a 'nawful chance every time she braves public sentiment in the aforementioned manner.

Poor little Maud Raymond! What can we say to her that will not fall like drops of scalding acid on a wound? Not until the scar of Time has set within her soul can those of us who know and like the little woman clasp her hand in sympathy and venture to whisper that some of us have known also the searing of the brand.

TIPS:

To the Czareess Life-Guards: Why "Czareess"? Why not *Carina*?

To the young woman with Thos. E. Shea who plays the daughter in "The Bells": Those dainty lavender slippers are too "comic-opera."



JOE BOGANNY AND TROUPE OF "ROYAL LUNATIC BAKERS."

The original Joe Boganny and his company of clever comedy acrobats are now playing on the William Morris, Inc., time. After their first performance at the Lincoln Square the act was warmly complimented by William Morris personally and an offer was then made to prolong the present tour. Previous engagements in England made acceptance impossible, the act returning to open at the Palace, Shaftsbury, England, for the Christmas week.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe: If addressed care VARIETY, as above, will be promptly forwarded.)

London, Oct. 13.

Geo. Mozart won't go over to the States until next year.

Deranda and Green sail for America on the *Baltic* near the end of October.

The Empire, Edmonton (the corner stone was laid last month) will open about Dec. 21.

Bert Levy will remain at the Palace until the last week in December, his time having been extended.

Moran and Weiser remain four weeks at the Palace, probably playing in or around London after that.

Walter Stanton (The Giant Rooster) sails for Australia Oct. 23, to play a six months' engagement under the management of J. C. Williamson.

Harry Lester, formerly a music hall artist, and now secretary of the Terriers, an artists' social organization, committed suicide Oct. 6. Cause unknown.

London is cold and forlorn without Hugo Morris. Even the birds, which should be here if they are not, chirp "hu-go" the first thing every morning. Not all are birds, either.

Jim Mooney has injured his leg and it will be impossible for him to dance for quite some time. He is filling his contracts along with Ida Holbein and two others in a sketch.

Much talk has been going around this week about the success of the Shaftsbury as a music hall. This theatre is just around the corner from the Palace but it is not known whether the Gibbons directors will play acts similar to the Palace and charge the high prices of this hall, or run it on the style of the Coliseum.

At the regular mass meeting of the V. A. F. at the Bedford Head Hotel this week nothing of much importance came up. Two resolutions were passed, one stating that the members of the order had perfect confidence in the Board and would abide by all of its decisions; the other that in the event of a manager refusing to pay an artist who will not sign a receipt for the salary in full, the artist should take the money offered, sign the receipt and send an affidavit to the Federation saying that has been done. Both resolutions were passed unanimously.

About three weeks ago after the discovery of Mirsky Gynt Paul Murray, the manager of the Wm. Morris London office, happened to lie awake one night on his downy couch at his apartments thinking of the re-engagement clause and other things, when a voice breaking into a "coon" song startled him so he sat up in bed and just listened. It was a girl in the flat above and it was some voice Murray

states. "Ah, who knows," quothed he, "perhaps another find like Gynt!" So the next day Murray started an investigation to discover the owner of the voice. After three weeks' search it proved to be one Helen Trix, who has already been "found."

Jimmie Britt.
Monolog and Sparring.
Islington Hippodrome.

Years ago Jim Corbett opened the field for pugilistic monologists. Then Jim seemed to be the only one to get away with anything in this line. But another Jimmie is in the field now and has a bunch of stories that an American audience would just delight in. Britt also makes a very neat appearance and it's just possible the Hippodrome audience could not imagine this little fellow in evening dress to be in the fight thing. So during his monolog they sat respectful but silent and Jim's stories didn't over-arouse them, but they were very much impressed when the little fighter stripped down and boxed three rounds with Bill Tucker, an American professional bag-puncher.

"Wanted" (Dramatic).
Middlesex (Week Oct. 5th).

The story is one of the very old kind in which the pale-faced young thing loves the captain of the Northwest mounted police of Canada. This maiden has a brother who is an outlaw and wanted this very band the boy lover is in charge of. The scene is laid in the police frontier post. The outlaw rides into the very den filled with enemies whom he "kicks" along until he reaches the captain, "a wise boy." The two have a mix-up. Then the girl comes in and pleads for her brother's life and says with much feeling, "If you do not let my brother go free, I will never become your wife." Just at this point a baby evidently sore on the hard-hearted lover, began to cry very loudly. Sometimes these sketches create great interest on the part of the gallery and other parts of the house, for one deep-voiced individual upon hearing the "kid" cry shouted out, "Sit on it." It almost changed this thrilling drama to a farce comedy, but the show did go on and the outlaw went free for the simple reason that an outlaw must get out without trouble at this house in order to prevent a riot, for he has too many friends scattered about the auditorium. The company was very good, Herbert E. Terry playing the outlaw. The other names were not mentioned on the card. The woman wore silk stockings and patent leather shoes for the desert of northwest Canada, and that's going some.

Lambert and Williams are the special attraction with "The Jolly Girls" at Miner's Bowery this week.

Mae Taylor will leave vaudeville to play in Geo. H. Webster's new musical comedy "The Dazzler," which will open Nov. 16.

Ada Esmeraldina.
Musician and Dancer.
Canterbury (London).

Every now and then the Canterbury shows a young one from either sex that has an idea (or perhaps some of their relatives have the idea) that they ought to be earning money on the music hall stage. This Ada, poor girl, probably means well. She plays a violin far longer than is necessary in an ordinary way and then dances even more ordinarily. Besides Ada wears pink stockings with black garters that will trip her up some night from wearing them so low.

ISLINGTON HIPPODROME.

London, Oct. 14.

Jimmie Britt (New Acts), who is the headliner, must be given credit for bringing in the crowded house on Monday night, for with the exception of one act the whole bill went off with hardly a noise. Daisy Hurdle opened, singing "coon" songs in the usual English way. It would be helpful to the English public if someone would open a school for "coon shouters," teaching some of these single girl acts the proper style.

Phillips and Merritt give an imitation of a vaudeville show. They are kind enough to mention the "imitation," though the man is a very fair dancer.

George Porter, billed as a "Tyrolean and Hebrew comedian," came next. The "Tyrolean" of the billing might have been right, for he is a fair Yodler, but the "comedian" and "Hebrew"—all wrong.

Fred Karno's "Saturday Till Monday" took up a lot of time and didn't disturb the audience to any great extent.

The Zampas are dancers, while Cosgrove and Burns are "comedy drawing-room entertainers." You have to take the program's word for a lot of things over here.

Fritz Karnau, expert whistler, is very funny—when he talks. (He only talks when making his announcement.)

The Soualoffs, whirlwind dancers, next to closing, got all the applause withheld the other acts. They are hard workers and never fail to please.

HOLBORN EMPIRE.

London, Oct. 14.

The bill at the Holborn this week is one of the best for some time. Jack and Evelyn in a comedy act seem to be the favorites. They deserve all they get. Jack is a sure-fire comedian, while the girl sings and dances very well. Jack is also a very good dancer, but does not do enough of it. Vaughan and Lawson's Company have a very interesting sketch in "The Bo'sun's Mate," and handle it pleasingly. It is very safe to say "The Bo'sun's Mate" is one of the best sketches playing the halls this season.

Dave Samuels is a sure enough favorite at this house, singing a medley of parodies on popular songs, and then appearing in a Hebrew-Scotch costume, burlesquing Harry Lauder in his "Lassie" song. Samuels uses his wife (who must weigh close to three hundred pounds) in this number, which brings down the house. (Audience.) It is very well arranged and will get laughs anywhere.

Bessie Slaughter and Meredith Meredro are two single singing acts of the very good kind. One is a pronounced contralto; the other just as good a soprano and

they make a good pair to be placed on the same bill.

"The Divine Amylla" and Daisy Dornier are the holdovers, while Mayme Cannon, Will Melvor and Mabel Green are also there.

John Tiller's Company in "High Jinks" closes the show. It is one of these musical comedies built for a music hall and resembles a bad first part in a burlesque show. One advantage it has is that it contains lots of good looking girls not overburdened with talent.

BILLING LAUDER IN BINGHAMTON.

Binghamton, N. Y., Oct. 22.

The billing for the Armory, this city, of which Weber & Rush are managers, was intended to deceive the natives last week, being headlined by "Harry Lauder," which is then followed by minute wording "as imitated by William Court."

It is a shallow device to attract temporary patronage.

SPACE LIMIT BY LICENSE.

San Francisco, Oct. 22.

In the face of strong protests the Police Committee of the city's governing board favorably recommended for passage an ordinance prohibiting the maintenance of any moving picture show within 200 feet of any church or school building.

The Picture Exhibitors' Association was represented by counsel and put up a strong fight, but the influence of the church prevailed.

The Camille Trio sailed Tuesday on the *Rotterdam* for Amsterdam where the act will open Nov. 1.



FRANK AND
WILL MUELLER
VOCALISTS —

MUELLER and MUELLER,

"THE BOYS WHO SING."

Featuring the famous Dartmouth College song by RICHARD HOVEY. Above cartoon appeared in the SAN FRANCISCO EXAMINER while playing the Orpheum Theatre there.
ORPHEUM THEATRE, BROOKLYN, N. Y.,
WEEK OCT. 20th.

CIRCUS NEWS

TRYING TO BAR "BILL SHOW."

Houston, Tex., Oct. 22.

Buffalo Bill's Wild West wants to play Houston Nov. 9, and the No-Tsu-Oh Association, a local organization, is objecting to the engagement.

A funny ordinance here provides that there shall be no attraction licensed in the city during twenty days in November, when the association holds its annual carnival. There is another important reason, according to the people here, why Buffalo Bill should not play Houston on Nov. 9. It really should be made into an act and sent over the Inter-State Circuit. The humorous reason is that for several years this lovely but dead and buried town has been aching for a football game between the A. and M. College and the University of Texas. It is nearly settled the contest will come off Nov. 9, but if Buffalo Bill shows there will be no attendance, and ain't that sad?

Then again, if both the football game and the Bill show play here there are not enough street cars to accommodate both crowds. Ain't that sadder?

The residents have been requested to refuse billing space for the Wild West, and if the show attempts to come in, a fight is expected to follow. That will be awful sad—for Houston.

CIRCUSMEN STRIKE.

San Francisco, Oct. 22.

The Norris & Rowe show walked into a strike at Globe, Ariz., Oct. 13. About 150 of the workers about the circus went on strike through failure of the management to settle for salary. They receive from \$2 to \$8 weekly.

C. F. Norris, H. F. Rowe and W. A. Shannon, the managers, declare the license of \$110 for the county and \$100 for the city put a large crimp in the bank roll and prevented the men being paid off, although the circus showed to two large audiences.

The circus management tried to induce the cooks, candy butchers, etc., to fill in the strikers' places, with no success. At night the strikers grew boisterous and cut loose the circus train which was standing on a long grade. Much damage was done and several people injured before the train could be stopped.

LICENSE TOO HIGH.

Beaumont, Tex., Oct. 22.

Beaumont will see neither the Barnum-Bailey nor Sells-Floto circuses. Both have been following one another in Texas.

The reason they scratched Beaumont off the route was that the license here was too high.

All over Texas the influx of the circuses this late in the season has been a large source of revenue. The usual price has been \$1,000 per day, it is understood. Some years ago a "show" set up a yell if the tax was around \$200, and it wasn't such an infrequent occurrence to hear a circus had gone out on a "squarer" of \$7 or \$8 with the main officials.

Little doubt seems now to exist that the Barnum-Bailey Circus will open its season at the Madison Square Garden next March, as usual.

OBJECT TO CIRCUS LOCATION.

Denver, Oct. 15.

The Sells-Floto Circus is meeting with opposition from the residents of Highlands, the ultra-fashionable section of North Denver, where the circus has purchased a site for the establishment of its winter quarters in this city hereafter.

The residents claim the quarters would be a nuisance, and an indignation meeting has been held to protest against the Sells-Floto move.

At a meeting H. H. Tammen, the owner of the circus, was present and cheerfully answered all questions. D. V. Healy, one of the objectors, inquired of the circus man: "How much did you pay for the lots?"

"Three thousand seven hundred dollars for the lots and \$4,000 for the building," answered Tammen.

"I could have bought the building for \$1,500," replied Healy. "You paid too much."

"Well, no one ever had any trouble getting money out of me," returned Tammen.

A committee has been appointed by the residents around the site of the proposed quarters at West 27th Street and Hazel Court, and something further in the protesting line is expected.

The Sells-Floto Circus will close its season at Delhart, Tex., Oct. 20. It will immediately come here to pass the winter.

The impending growth will increase the circus to a 40-car aggregation for next season. The engagements for then have been made, although the management says there is always room for a "feature" act.

GETS A "SPECIAL RATE."

Whoever is in charge of the Barnum-Bailey Circus has outdone himself in magnanimity with the artists who will close with that show at Clarkeedale, Miss., on Nov. 5.

In view of the fact that the "Big Show" closes its season at a point from which it costs \$27.50 in railroad fare to reach New York, the circus management has agreed that those who will assist in "packing up" the show for its homeward journey may have a special excursion ticket for \$25, a "special rate" to be paid by artists only. For the difference two or three days of gratis labor is expected.

The Ringling Brothers' other circus (Ringling Brothers) will close at a Southern point about \$24 in transportation away from New York.

Both the Ringling circuses oblige the artists to bear the expense of homeward travel. The Buffalo Bill Wild West, which will close in New Orleans, transports its members northward without charge.

FERARI WANTS WINTER PLACE.

Toledo, Oct. 22.

Col. Francis Ferari was at Johnson City, Tenn., this week. While there he wired Sydney Wire in this city to look about for a suitable location for a winter zoo to hold the Ferari shows.

During '04-'05 and '05-'06, Ferari wintered here.

SCHEME FOR TRAINING QUARTERS.

The problem of securing adequate winter training quarters in the vicinity of New York has been attacked again. This time Anderson & Ziegler, of the New York Hippodrome, are back of the movement, according to the publicity promoter. They have opened negotiations for two plots of ground, one at Bayonne, N. J., and the other at Laurelton, L. I., and propose to build a modern hotel and training barn with circus ring and all necessary apparatus for the training of animals as well as acrobatic and aerial training equipment. The site will be selected and active operations commenced immediately upon the return from Europe of Max C. Anderson.

Within the last two years half a dozen projects for the building of training quarters have been started, but nothing ever came of them, and circus acts wintering in the city have been seriously inconvenienced by the lack of practice facilities.

RENEWS OLD SUIT.

Chicago, Oct. 22.

The revival of the former bill in Chancery in connection with the application for a restraining order to prevent the use of the name of Carl Hagenbeck by Ben Wallace in the billing for the Hagenbeck-Wallace Circus was started last week when papers were again filed in the Cook County courts for the same purpose.

The applicant this time is "The Carl Hagenbeck Co.," a Missouri corporation with the main office stated to be at Cincinnati.

A peculiar complexion is placed upon this latest action through E. A. Post, the general counsel for Ringling Brothers, appearing as the attorney for the Hagenbeck Company.

The Ringling circuses and the Hagenbeck-Wallace combination have been opposing each other for the past two or three seasons. There are those who did place their fingers alongside their noses when the latest suit leaked out, and murmured that the Ringlings had "got to" somebody.

CIRCUS COMBINATION DENIED.

Denver, Oct. 22.

Inquiry into the reported combination of the Sells-Floto and Norris & Rowe circuses into one organization under the Sells-Floto management brought out this terse statement from H. H. Tammen here this week:

"We have never discussed or in any manner thought of consolidating with Norris & Rowe."

It is said the Norris & Rowe property has changed hands, being taken over by the Donaldsons of Louisville for a printing bill and money advanced before and since the opening of the present season.

RINGLING AFTER FEATURE.

London, Oct. 14.

It is said that while John Ringling, the circus man, is over on this side, he will endeavor to secure the "feature" attraction for the Barnum-Bailey Circus, when that exhibition opens at the Madison Square Garden next Spring.

Both Ringling and Max C. Anderson, who accompanied him, will make extensive foreign bookings, particularly Ringling.

The Seven Merodias have been rebooked for the Hagenbeck-Wallace Circus for next season by the Marinelli office.

MOVING PICTURE NEWS

DISCOURAGING "FIRST RUN" SERVICE.

There is a general movement on among film renters to discourage applicants for so-called "first run" service. This is the result of conditions in the crowded moving picture field. It is agreed to generally among renters that there is no profit in this sort of service.

"In towns where there are five moving picture shows," said an exchange man this week, "the competition is murderous. Everybody wants the new films as soon as they are issued. If they make two changes a week of three reels each the total is greater than the output of the Edison manufacturers and there are bound to be conflicts."

"But this is not the important point to renters. To supply 'first run' exhibitors the renter is obliged to make excessive investments for new material. The first bookings of new films pay only a fraction of their cost, and thereafter he has to recover his investment and profit through a long series of 'second run,' 'third run' and still smaller transactions. It is months before the renter has been able to regain his original purchase price, and then only through a large clientele of store shows and smaller exhibition places."

"Each 'first run' client must be represented by a long string of other exhibitors who are willing to use old material, and this class is pretty well covered. Every new 'first run' man has to be balanced by the 'second and third run' series. They are not to be had and so there are few renters who will compete for 'first run' business."

"The brains of the whole trade has struggled with this problem, but it seems still to be as far from solution as a year ago."

SELLING PICTURE HOUSES.

Charles W. Bennett, head of the Bennett Circuit in Canada, which has been operating moving picture houses as well in the Canadian territory, is attempting to dispose of the four remaining picture theatres the circuit now operates. They are at Quebec, Halifax, St. John and Sydney.

Active opposition in the same line, with competitors offering a smattering of vaudeville, has reduced the margin of profit in the Bennett places. B. F. Keith covers the same area with similar entertainment.

CO-OPERATIVE PICTURE HOUSES.

Chicago, Oct. 22.

Aaron J. Jones, a moving picture exhibitor controlling several houses here, is offering stock in his enterprises to the public. In his advertisements in the daily papers he offers to open the books of his concern to public inspection, and declares that they will show a weekly profit of \$2,000 in his Orpheum alone. Jones' plan is to gain a monopoly upon all possible moving-picture locations in the shopping district and handle them under one management.

Jones has incorporated the Jones, Linick & Schaefer Co., for \$1,000,000, and retains \$750,000 as his share (representing the value of his own theatres), and the remaining \$250,000 he offers to the general public at \$110 for each \$100 share.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Hite and Donlin, Hammerstein's.
Wilson Franklin and Co., Hammerstein's.
Arnold Daly and Co., Colonial.
Carlin and Otto (New Act), Colonial.
Oswald Williams, Lincoln Square.
Zanciga, Alhambra.
Al Fields and Co., Alhambra.
Hill and Whittaker, 125th Street.
Allan Shaw, Fulton, Brooklyn.
Ed Wynn and Co., Greenpoint, Brooklyn.
"Georgia Campers," Greenpoint.
"The Ballet Girl," Perth Amboy.
W. H. Galloway, Perth Amboy.
Astrella Sisters and Joe Duval, Perth Amboy.
Plantodosi and Dunham, New Brunswick.
Juggling Edwards, New Brunswick.

Amelia Bingham and Co. (4).
"Big Moments From Great Plays."
38 Mins.; Full Stage (C. D. F.).
American.

The title of Miss Bingham's offering suggests something perilously like "dramatic readings," but as a matter of fact it is nothing of the sort. As a vaudeville act it fulfills all the requirements of swift, absorbing action, being made up of a series of climaxes from standard modern plays. At the American this week the offering scored an almost phenomenal hit. At the conclusion on Tuesday night Miss Bingham took eight "curtains," and this despite the fact that the "intermission" sign was displayed. The "big scenes" from "A Modern Lady Godiva," "Mlle. Marni," "Mme. Sans Gêne" and "A School for Husbands" are given. Vaudeville has an appetite for "big scenes," and Miss Bingham delivers them without wasting time in preliminaries. All are done in the same drawing room setting. A capital company is in the star's support, and the presentations are uncommonly good in this respect. Miss Bingham prefaces her different scenes with a short synopsis of the play, bringing the narrative up to the point where the action of the climax begins. Her announcements are models of brevity and clearness and the halt they cause is scarcely noticeable. Despite the flavor of artificiality which has always marred her work to a slight degree, and notwithstanding the opportunities for over-acting, Miss Bingham makes these detached bits of story telling extremely interesting. But the point of the offering is in its condensation of thrills and the easy, adequate way in which the presentation is made. Miss Bingham has struck upon a happy idea and easily earns the distinction of being one of the very, very few legitimate "name" attractions who are worth as much to the vaudeville manager on the stage as upon the billboards.

Rush.

Frank A. Gotch, the wrestler, will sail on the *Baltic* Oct. 29 to open in his sketch at Liverpool Nov. 9. While abroad, Gotch will probably defend his championship title if any challenges are hurled.

NEW ACTS OF THE WEEK

Clarice Mayne.
Imitations and Songs.
25 Mins.; Four (Palace).
Colonial.

England has exported an extremely nice act (and an unusual one) in Clarice Mayne, an impersonator who imitates London's music hall favorites, all known to America. Connie Ediss, Vesta Tilley, Vesta Victoria, Millie Lindon, Marie Lloyd and Harry Lauder were vocally reproduced in turn on Monday evening by Miss Mayne, who does not attempt any character changes for the several subjects. As Vesta Victoria singing "Poor John," the English girl has accomplished with her countrywoman what no imitator on this side has yet reached. As Millie Lindon in her song recital of "Mary, She Kept a Dairy," Miss Mayne displayed a remarkable control of a flexible voice. These two were her best, although all her women are excellent. Lauder was announced as "a suggestion of Harry Lauder," which it is—nothing more. Miss Mayne's most solid score was in her first and "straight" song, "I'm Longing for Someone," materially helped by Fred Tate, a brilliant accompanist at the piano, who injected some comedy while playing. It returned a goodly number of laughs. Mr. Tate kept this up to the close of the turn, where he evidenced an overplus of self-confidence if not assurance. Miss Mayne rather marred the finish when she sang about "Georgie Brown," a girl who had been instructed by her mother if she walked through the park, to keep on walking. It is a chestnutty, off-color "joke" over here. To hear a "blue" lyric upon it at the Colonial after the burlesque shows have placed the kibosh upon the story came as a surprise. Miss Mayne ought to be well satisfied to leave the stage after her imitations. Should she desire to prolong her stay, a costume change with each imitation could be made and improve the act greatly. In these days of "imitations," when it is not difficult to put anything over, the pretty, magnetic impersonator from over the seas has come forward with genuine ability, deserving of the appreciation she will receive, in New York especially. The program reads "The 'Elsie Janis' of England." It's a big "boost" for Miss Janis.

Sime.

Billy Beard.
Monologue.
11 Mins.; One.
Fifth Avenue.

There is one good thing about Billy Beard that to a "regular" is noticeable immediately; he never does his act as though his audience were composed of a crowd of simpletons because they don't laugh their heads off at his stories. He tells them in an easy, quiet style, allowing the house to decide the merit. For the most part the stories are good. They are nicely intertwined with a couple of songs and a parody or two. Beard gives satisfying light entertainment. He works in black-face, has a good style and a likable personality. Placed second on the bill, Beard passed over an entirely enjoyable ten minutes.

Dash.

Marta Cunningham and Co. (1).
"A Call of Fate" (Dramatic).
20 Mins.; Full Stage (Special Set).
Hudson.

"A Call of Fate" is described as a "romantic incident," a fitting description. It is an incident of the turbulent times in Russia between the peasantry and the Czar's soldiers. Katrinka (Marta Cunningham), who makes her living by singing in the public squares, being a gypsy, is not subjected to the indignities of the soldiers as are her peasant neighbors. The girl is deeply in love with a Russian youth. At the opening she is impatiently waiting to hear some news of her lover whom she suspects of being in the latest fracas. Col. Surgis Radloff (Edwin Horn), the commander of the Russian troops in the village, has seen Katrinka in the streets and is attracted by her beauty. He follows the girl to her home. Upon gaining admission he attempts to force his attention upon her. He offers her money for a kiss. The girl takes the money and kisses him lightly on the forehead. This arouses the ire of the Russian, and after hearing her sing a couple of wild Russian songs, his longing for the girl is increased. He offers her a gold locket, taken from the neck of a Russian boy, killed by the military. The gypsy wheedles the locket out of him without kissing him, to discover that it is her own locket, presented to her lover as a charm. For vengeance she makes a pretense of giving herself up to the officer, and as he steps forward to embrace her she fatally stabs him, he falling at her feet. Miss Cunningham gives a good account of herself as the gypsy girl. In her lighter moments she is delightfully natural and easy. She does not quite rise to the demands of the closing dramatics. Her two songs brought out a well trained voice of quality. Mr. Horn looked the Russian officer, but his playing was stiff and stilted. He did not seem to forget that he was acting. The playlet is handsomely staged and given plenty of local color. Cutting four or five minutes, dividing the time between the opening and just before the girl discovers to whom the locket belongs, will do away with the only draggy spots and place the piece in excellent condition.

Dash.

Mlle. Alice Lorette.
Statue Posings.
11 Mins.; Full Stage.
Lincoln Square.

For her first American appearance Mlle. Alice Lorette did very well, opening the show at the Lincoln Square this week. A white setter dog, "Ben," is an able assistant in the posings for "The Hunt," nine pictures in all being shown, during which neither the animal nor his mistress noticeably moved. It is a pretty exhibition, neither strange nor novel, the expectancy of seeing the dog at least make some change in position proving the interesting portion of the performance. This did not occur. A whistle employed to signal for "lights" before and after each pose commenced to wear on the nerves after awhile, especially in these days of the electric fluid, when a temporary connection to the switchboard from behind the cabinet would not have been regarded as marvelous.

Sime.

Adelaide and Her Dainty Dancers (4).
"The Billposter's Dream" (Dances).
15 Mins.; Full Stage (Special Setting).
Fifth Avenue.

Two dances are listed on the program, "The Billposter's Dream," and Adelaide's "conception of Maud Allan's Mendelssohn 'Spring Song' dance." The former is probably Adelaide's own. It is used as the opening. The scene is a large fence upon which the four billposters have just finished sticking up various posters. In the center of a three-sheet Adelaide is fitted in, showing a profile view and making it a very pretty poster. The billposters have a gingery dance which does very nicely. After the dance three of the girls leave the stage while the fourth falls asleep under the fence, dreaming the poster comes to life. Adelaide steps out and does a delightful toe dance. The girls make a very pretty change and again dance, allowing the principal time for a change also. She reappears from a barrel standing against the billboard, dressed as a doll. A few steps of the familiar doll dance are indulged in, from which the dancer goes into a corkscrew fast dance on the toes, bringing frequent outbursts of applause. The "Spring Song" is the finish. It is nicely staged and made graceful and pretty by the dancer. If the barefoot thing had to be, then thank Adelaide for making it the "Spring Song" and not old "Salome." However, Adelaide doesn't need anything but her own graceful little self to make her success in vaudeville. As a toe dancer she is right on top. It suffices to say Adelaide could do a straight toe dancing specialty alone and carry it through with flying colors.

Dash.

Les Silvas.
Ladder Balancing.
Full Stage.
Colonial.

It is some time since the Les Silvas appeared over here. There are two, a man and boy, the balancing on the ladder extending to head-to-head and hand-to-head work by the boy while the man keeps the ladder moving on a platform, standing on one of the top rungs. It is hazardous and somewhat thrilling for moments. The entrance is made by the two rolling in their apparatus in the form of a hose cart, uniformed as firemen. It is set up and during the actual work three ascents are made, the act concluding with the boy doing a hand-stand upon the balancer's head. The head-to-head feat is far more striking, and should be the finish, eliminating the present closing, consisting of the apparatus being quickly replaced and rolled off the stage when a bow is taken, spoiling the applause which would naturally have been given otherwise. The bounding of five balls by the boy upon a glass cover held by the man while both were in the air did not seem to be appreciated by the audience for its worth, and could the head stands be combined for one feature, reducing the numbers of ascents to two thereby, it should benefit the turn greatly. The act was burdened by being placed in the closing position, both for it and the bill. Further up the ladder act would have done much better, the further up the better.

Sime.

L. Lawrence Weber's mother is in a serious condition.

"Western Life."

Dramatic and Singing Sketch.

34 Mins.; One and Full Stage (Special Sets).

125th Street.

This is the first of the Gus Sohlke Co. productions, an elaborate and ambitious effort. Half a dozen principals and a score or more minor characters appear in the two Western scenes. The first of these scenes is built around a very pretty song and works out in pantomime a Western story of cowboy love and a bad man's intrigue, ending with the killing of the desperado by the cowboy. What becomes of the girl is not satisfactorily explained and the finish is very vague. This point should be corrected at once. The second part finds everybody in Indian war paint and blankets, and here again a little story is told in pantomime to the accompaniment of an Indian number. The plot is again vague. Detmar Poppen and Bert Wainwright handle the singing very satisfactorily, and Hazel Josselyn, the only woman whose name is given, appears only for a minute in the first part, looking very well, and rides a horse across the stage at the finish. Robert S. Smith and Raymond Hubbell have provided several very pretty melodies and catchy lyrics, but the frame-up of the act will have to be revised before it goes further.

Rush.

Ward Brothers (2).
Singing and Dancing.

15 Mins.; One.
Colonial.

With the opening of the Ward Brothers (when they appear as Scotchmen in Highland dress, including kilts) all over, the act commences to take a backward slide, given somewhat of a push by the second song and dance. The orchestration for this number has been horribly done, spoiling whatever results might have been obtained with the lyric or melody, while the boys ruin the dance by moving around too much when singing. The civilian suits worn after the plaids are dressy, and used for the third and last dance, too remindful of the second. The Scotch dress is rather neat in idea and looks, although the skirts of both the boys do not correspond. They should rebuild the act up from that part unless concluding to go with a vaudeville production, where the Scotch bit might be most valuable. This is the first time the Ward Brothers have appeared alone in vaudeville. They were formerly the center of a large dancing number, and more latterly in a legitimate piece headed by Elsie Janis.

Sims.

John Mayon and Co. (2).
15 Mins.; Full Stage.
Union Hill.

The program doesn't give the name of the skit. It doesn't matter. The company consists of Mae Connors and Frank Mayon. Miss Connor's appearance is the single thing in the act attracting any attention. It is hard to describe just what it was all about. The men each essayed two characters. It was a toss up between them. There was enough "slapstick" to pull them through at Union Hill, but it will take much tinkering to make a real act out of it all.

Dash.

Geo. A. Wood has joined "The Gay Masqueraders."

Kalmar and Brown.

Songs, Dances and Impersonations.

14 Mins.; Full Stage (4); One (10).
Hammerstein's.

Opening the show at Hammerstein's and scoring a decided hit would probably be the best recommendation that a new act could desire. This is just what Kalmar and Brown are doing this week, due in a great measure to a "patter" song and a collection of various kinds of dances used at the finish. The team seems to be a happy combination. Both have appearance and as dancers are a long way above the average, with voices easily good enough to fill the requirements. What they are in new of is a nicely put together, smoothly-running routine of numbers. At present Bert Kalmar is doing impersonations, the merit of which is a matter of argument. He is too good a dancer to waste a minute with a thing which has become more of a red fire issue than the Stars and Stripes. Miss Brown's mistake is the ballet dance, and the same may be said of it as of the imitations; it doesn't belong. Kalmar and Brown with their present offering will find time; with a better arranged specialty they will find better time and program place.

Dash.

Three Rohrs.

"Gravitation Defiers" (Cycle Whirl).
8 Mins.; Full Stage.
Lincoln Square.

Owing to a fall sustained by the "loop-the-loop" rider of the Three Rohrs at the matinee on Wednesday, the full performance was not given at night, according to the management. The rider slightly injured himself, decreasing his speed in the feature trick, while other formations were omitted. The Three Rohrs ride safety bicycles on the inside of a circular shaped "cup," which is raised and lowered by a mechanical appliance. A slight thrill or two is caused by one of the riders racing beneath the other, and a single rider does a couple of tricks, passing a hoop about himself, and also picking up a handkerchief from the ground. The "sensation" is in the "cup" becoming a "loop-the-loop" through the apparatus which raises and inverts it at the same time, the rider within "looping-the-loop" on the wheel while it is in this position, continuing riding until the "cup" regains its former balance. The program says "this act has caused a terrific sensation in Europe." It will not repeat the "terrific sensation" here, although it held the house while closing the show during the exodus after Harry Lauder's appearance.

Sims.

CUSTOMS HOLD MAGICIAN UP.

Oswald Williams, the illusionist, who is to play the Morris Circuit beginning Monday at the Lincoln Square, had several bad half hours this week getting his baggage past the customs inspectors. He arrived Saturday and it was four days later before he was able to secure his property.

After he had done all this worrying, some one told him that he should have first addressed himself to Inspector Francis Werner, who is on duty on the trans-Atlantic steamship docks and who is president of the Society of American Magicians. Ordinarily arriving magicians are handed over to Inspector Werner, and his expert knowledge of the craft and its appurtenances is a boon to many illusionists.

Lawrence and Edwards.

"The New Alderman" (Comedy Sketch).

16 Mins.; One (Street Drop).

"Night Owl," Olympic, Brooklyn.

The advantage of using a sketch structure with something like a consistent story as the vehicle for two talking comedians, is shown by Lal Lawrence and George Edwards in "The New Alderman," by Aaron Hoffman. It is a great relief to listen to talk that grows naturally out of character relations, after hearing familiar "gagging" so often. It is the difference between "jokes" and real humor. Edwards makes a convincing Irishman, with his true brogue and quiet manner, and Lawrence looks the part of the sleek, self-satisfied Alderman, who owes his election to the Irishman's son, the latter having gone to jail for his too strenuous efforts in this direction. The Irishman demands the help of the Alderman in releasing the boy from jail and placing him on the police force. The Alderman at first refuses to concern himself with the matter, and out of this situation is developed good comedy, with a touch of half-pathos. The sketch is injured by a finish that doesn't belong, introduced solely for a "laugh."

Rush.

OUT OF TOWN

The Kyasyas.

Strong Act.

14 Mins.; Full Stage.

Keith's, Philadelphia.

A man and woman are described as "dental and hirsute athletes," offering teeth and hair-lifting feats to justify the unusual classification. It is an English act, having been in this country for six weeks, and this is its first showing of importance. Both are small in build, making the tricks they perform more attractive. The man does the teeth lifting, raising weights of iron, a piano and other objects. He also swings his partner, a woman weighing probably 135 pounds, round in a circle, while she is seated in a swing-seat, this feat being one of the best, as it dispels any doubt as to the weight. The woman lifts various weights attached to the ends of her hair, which is braided into plaits, swinging the weights round, the balance being no easy effort. For a finish the woman stands on a raised platform and raises a gun and carriage, weighing, it is announced, 350 pounds, the gun being fired while held. The act is original, and nothing has been seen in vaudeville in years to form a standard of comparison in estimating its undoubted merit. It is a novelty, prettily staged, well handled and the Kyasyas make a nice appearance, which helps.

George M. Young.

Kirksmith Sisters (3).

Musical.

18 Mins.; Four (Interior).

Orpheum, New Orleans.

Three good-looking girls make up the act. They are new to vaudeville and probably new to the stage. Selections, mostly of a classical nature, are played upon the violin and flute. One of the girls sang "Carissima," displaying a voice of good quality. The enthusiasm of the girls is something of an asset. The number was accorded a generous reception.

O. M. Samuel.

John B. Hymer, Elsie Kent and Co. (10).

"The Devil and Tom Walker" (Musical Travesty).

Hathaway's, Malden, Mass.

"The Devil and Tom Walker" had its initial performance here last Monday. The action is based upon the arrival in Hell of Tom Walker (John B. Hymer) who has committed various crimes in his home at Galatin. While Walker is there, The Devil is called away to New York. He leaves Walker in charge of Hell, with power to punish, and so on. The subsequent arrival in Hades of many characters and types, and their reception by the acting-commander-in-chief of Hell furnishes an unlimited scope for effective comedy, of which Mr. Hymer, in blackface, takes full advantage. He is an inimitable cork comedian, and is now funnier than when he appeared here last season in "At Jimtown Junction." That is saying a good deal, for then no one believed anybody in the negro character could be funnier than Hymer. The supporting company is first class and the costuming effective. The scene of the "Throne Room" is a handsome one. With a little playing "The Devil and Tom Walker" will move more smoothly, of course, quickening the action, and it is destined to be one of the big vaudeville hits of the season. It has all the essentials, the theme being new, original and funny. Many are "new," perhaps all are "original," but few are "funny."

Thos. C. Kenney.

"A Modern Pocahontas" (Dramatic).

20 Mins.; Full Stage (Special Settings).
Orpheum, Denver.

"Pocahontas" as a sketch is a decided novelty, and it might be predicted that it will be a big hit anywhere, but should appeal in the East especially. It is an up-to-date version of the story of Pocahontas and John Smith, and the scene is laid in the Rocky Mountains during 1878. Smith goes to the Indian camp alone to elope with Pocahontas. He is captured, sentenced to torture and death, but is rescued by the chief's daughter. After smoking the pipe of peace with the Indians, he departs with the girl. In the cast there are six full-blooded Shoshone Indians from the Government Reservation. Frederick Seaton, one of the two white actors in the piece, plays Chief Wapotee excellently, and a cavalry officer is satisfactorily taken care of by Stanley Jonassen. Pocahontas is pretty and graceful but slightly amateurish. The sketch has been well produced. It contains war dances, Indian ceremonials along with native Indian costumes, with feathers, painted faces and other incidentals.

Charles Londoner.

Jenie Jacobs had on the prettiest green gown last Monday and to set it off wore a large bow of the same color at her throat. The dress attracted everyone's attention and Miss Jacobs repeatedly stated it was made in New York. Everyone thought she had sent to Ireland for it in honor of Pat Casey. Casey had a bright green handkerchief once. He left it on the dining room table one day, and his cook served it for watercrust. Pat ate it because it was green.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Oct. 14.

The October program at the Olympia is as strong as that when the hall first opened under the joint management of Victor de Cottens and H. B. Marinelli. In fact there is enough material for two shows. These gentlemen know their business, but it seems they are not making sufficient use of the talent at their disposal, and for which they are paying very high prices.

The revue and Tiller's ballet still occupy the stage with as much success and little changes as on the first night. New vaudeville turns are introduced. Leamy's "Aerial Girls" cause a sensation; the four "musical" elephants of Shmergel, presented by Rossi, are great in every respect; Macarte's Cycling Monkeys cause much laughter, and the Bellas Florides troupe of Spanish dancers earn warm applause. Tiller's 17 "Mystic Hussars," who opened the 2nd, having travelled direct from Geneva that same day, make a pretty number that has to be repeated. The Hanlon-Lee Co. in pantomime go extremely well. The show is a strong one and attracting the elite.

There is a certain rivalry between the Olympia and the Folies Bergere. These two music halls were formerly under one management. There is a duel each month for the best entertainment, with room for both. Each claims to be the principal vaudeville house of the gay city. It may be said they are much on a par. Both managements are sanguine over a successful season, and there is no reason why they should not be equally successful, although the Olympia may have just a little more expense than its Parisian prototype. Mr. Marinelli told me he is highly gratified with the outlook, while Mr. Bannel in an interview I had this week stated he is determined to keep the Folies Bergere the leading music hall in France, and will engage only the best. For November he has already booked the Osaka Japanese troupe and Emerson and Baldwin. Mr. Bannel is now closing dates for the winter revue, for which he has already engaged Miss Compton, Morton, Vilbert and most of the people the Isola Brothers had last year.

VARIETY'S Paris correspondent has had an interview with Mr. Rheyal, the sympathetic secretary of the Union of Lyrical Artistes in France, 61 Rue du Faubourg, St. Martin, Paris, on the subject of the agitation among certain so-called members of the profession for the revival of the *quéttes* (collection system) where so desired by owners of small *cafés chantants*. He declares that in spite of what is said by a few opponents all real artists—those who work—petition, on the contrary, for the strictest observance of Mr. Clemenceau's instructions to the police, forbidding girls to go around the halls with the plate after their turn. "The Minister of the Interior has proof that in those towns where the '*beuglants à quéttes*' (shanties that lived on the collecting system) have died a natural death

because of the suppression of their method of paying artists, properly managed concert halls have sprung up with a regular entrance fee. The real reason of a large number of our singers now being without employment is not on account of the closing of these establishments caused by the suppression of the collections, but is due to the present popularity of the cinematograph shows all over the country. I must also state that we have too many concert hall artists in France, many having no right to be classed in the profession at all, for their place is elsewhere. It is the latter category, perhaps, to whom managers are offering starvation salaries. All our people continue to earn the same prices as before. I cannot insist too strongly on the fact that the collection system is immoral and lowering."

VARIETY has already set forth this subject.

BERLIN NOTES

By OLD NICK.

Berlin, Oct. 10.

The struggle between the International Artisten Loge and the variety managers still continues. The managers are looking to the I. A. L. to bend the knee. The managers have refused all propositions of arbitration, and so the I. A. L. has enlisted the labor unions to also boycott the halls which instigated the initiative action of the I. A. L. against them and which have prolonged the fight since.

All the theatres are enjoying good business. There is an excellent bill at the Wintergarten. The Sisters Merkel, contortionists, are very clever and successful. Emma Francis and her Arabs are pleasing, and the act is certain of a good run in Europe, for there is plenty of dash to the number. The Philliparts, two men who give an exhibition of "Diablo," are new in this country, and the act catches on well. The Tiller girls, a quartet of them, held over from last month, continue to please and wear costumes especially worthy of mention. Cliffe Berzac's Ponies are the cause of lots of fun with the "bucking" mule, and the De Onzo Brothers, jumpers, have a number of novel tricks. Torta Valencia, a Spanish dancer, looks good, and the Agoust Troupe, jugglers, are working better than ever, besides having improved their act until it is nearly perfect. Anne Dancrey, a Parisian singer, does well. The Merrills, comedy bicyclists, one of the best; Loie Fuller in her dances, great.

Ike Rose has started his new agency, having booked some acts already. He looks to have a good chance.

Harry Houdini, at Circus Bush, is continuing to draw crowds. Houdini is a great performer.

It looks like a long fight now. Neither side is budging from its first stand.

JOLLY GIRLS.

If "The Jolly Girls" is a show, Barren Island is a conservatory. The thing at Miner's Bowery this week is also named "The Wise Guy," and is made up of the two-act piece in which Edmond Hayes appeared last season.

At the present time William Bonelli is "Spike Hennessy, the Wise Guy." Other than having the physical build as Hayes' substitute, Bonelli isn't it at all. Mr. Bonelli is, technically, "hard as nails" in the part.

There's little, however, for Bonelli or anyone else to handle, excepting some material which must have been written to appeal to a very low order of intelligence from the "points" attempted by the dialogue. Especially so does this occur when Bonelli, in the role of Spike, says: "Spike's Pal," that he is fortunate a horse doesn't fly, and again when Bonelli informs Bosco he will be a street cleaner.

There is a "slap stick" all through the affair, even the choristers (in the only costume change they appear to any advantage in), being slapped by Bonelli around their hips with an ordinary slap stick. It is the lowest kind of low comedy.

Up to 10:10 on Tuesday evening, the "table scene," upon which the sketch of "The Wise Guy" was founded, had not appeared. Perhaps it did after that hour. There was a "Salome" dance billed which also had put in no appearance, but nothing could have arrived before the finale which would have raised or lowered the standard of "The Jolly Girls," taken as a whole or in part up to then.

All the principal women, if there are any, excepting the one who played the actress and was programmed as Stella Gilmore, are in the chorus, each wearing the same dress design at the opening and in the few changes thereafter, the dressing altogether being of a cheap grade, running to the décollete brand in which one pretty girl in the back row through her pure white shoulders seems to illustrate that a number of the other "girls" are shy of soap and water.

Of the other men Judge leads in a ragged, filthy tramp make-up, but adds no comedy, neither in the first part nor in the olio. The other men of the Five Judges, who were the only ones, with an exception, to receive any applause of moment for what they did.

The exception was a singing and talking act, which scored on "coon" songs, the talk being of the veriest stagnant description.

As for the rest, it could be placed in the obituary column for proper location and comment. The "numbers" died, "Marie, Marie," led by Lottie Blackford and Phyllis Proctor, taking an encore without a single hand-clap to cause it. The general run permits of a girl expectorating, a delicate feat also accomplished by Judge at one time.

The White City Four should hold up the singing end of the choruses, but they don't, and for the olio have a very old style, about the oldest yet seen or heard, for the frame-up of their act, including one as an Irishman, supposed to be funny, with a couple of slap-sticks for assistance.

Time.

Annie Kent, formerly of Kelly and Kent, has been engaged for the forthcoming vaudeville production, "Tough Kids."

NIGHT OWLS.

Charles Robinson has arranged a straight burlesque show for the "Night Owls" this year. It is a first-rate comedy entertainment, nicely dressed and with a well-selected set of principals. The one noticeable neglect is the important role of soubrette.

Time was when Belle Williams was in the soubrette class, but in the present organization she runs more to comedy characters, and is anything but soubretish. Jeanette Young is leading prima donna, a position to which her delightful soprano voice entitles her. The only approach to a dancing and singing principal, however, occurs in the persons of Lea Griffith and Celeste Miller, who were in the chorus ranks most of the time.

The setting for the first part is a barbershop, in the comedy as a German barber. Comedy bits and numbers keep the action moving in lively fashion. Harry Devine has a very similar role, overshadowed by Robinson. Lal Lawrence is a very satisfactory "straight" in both pieces, beside being principal in a capital talking sketch in the olio called "The New Alderman" (New Acts). It was in this olio number that George Edwards was at his best, playing an Irish part so well that one was led to wonder why his undoubted ability was not employed more prominently in the pieces where he had almost nothing to do.

Miss Young stands head and shoulders above the other women of the outfit as to quality of voice. None of her numbers received less than three encores, and one toward the close of the first part drew five. A good singing chorus backs her up. She was also provided with a better wardrobe likewise, making four changes in the first part and three in the burlesque.

Miss Williams was always funny in her comedy parts, and with Harry Devine filled in an entertaining quarter-hour with a talking and singing sketch in the olio. She has an agreeable speaking voice, and reads lines with a degree of skill that one finds only too seldom in burlesque.

Charles Robinson and Matt Woodward are jointly responsible for the pieces. In the opening there is a touch of novelty in the setting and characters, but the burlesque is founded on the ancient idea of two sporty husbands escaping from their wives for "a good time" and the pursuit of the spouses.

During the whole show there is a distressing tendency to use heavy colored lights which all but hide the stage. If one pays eighteen choristers salary and provides expensive raiment for them, why, oh, why, do they seek to hide them away under dark blue illumination? Half a dozen of the best numbers of the show were marred in this way. It was a pity, too, because the chorus is a well-drilled organization, and the girls make one of the best averages for looks this season, particularly an octet of "ponies."

Olio numbers other than those mentioned above were Charles Robinson, tramp and Hebrew monolog, and John Quigg and Edward Nickerson in a comedy musical turn. Considering that there was quite a little comedy money changing in the pieces, the musicians should work up some other means of laugh getting.

Rush.

AL REEVES' BEAUTY SHOW.

"Al Reeves' Beauty Show," with Reeves himself back at the head and several changes in the cast is the attraction at the Gayety, Hoboken, this week. After all, nobody else can fill Reeves' shoes. The comedian has become essential to the organization. He does not appear in the first part or olio, but the burlesque is all his. Reeves' first appearance was the signal for applause and his numbers and "bits" without exception were greeted with large enthusiasm. As a "wise" comedian, they don't come any smoother than Reeves. He can make a straight party funny to a burlesque audience without becoming noisy, and is one of the very few burlesque comedians who can wear straight clothes and makeup without degenerating into a mechanical "feeder."

Andy Lewis is out of the cast and in his place appears a German in the first part and a Hebrew in the burlesque. In his relation to Reeves the usual order is reversed and for once a dialect comedian is a secondary consideration to a light comedian. In both pieces Sheppell does very well, having one of the musical hits of the show, "A Practical Man," which scored half a dozen encores. His Hebrew is a quiet characterization and skillfully handled.

Edwin Morris, as a grotesquely made-up Irishman, did a good deal to hold up the comedy of the first part, which, without him, might have been tiresome, although there are girls and comedians enough to keep it going without comedians—if such a thing is possible in burlesque.

Speaking of girls, Reeves has the prize bunch. The feminine division is featured from first to last, the women's names even being printed first on the programme in reverse of the burlesque custom. Both as to principals and choristers they are a good looking lot with a very good singing average. Jeane Lansford is prima donna. She puts over a grand operatic number in the early part that scored and throughout was pleasantly prominent, except when she wore a "Nell Brinkley" gown that wouldn't come together in the back by an inch and fitted like a balloon. The dress absolutely ruined what might have been a very attractive picture.

Alice Jordan was the soubrette with some fairly good ideas in dressing and plenty of ginger. She made rather a poor attempt to impersonate Anna Held, but when she sang in her own proper person did extremely well. One of her best was "The Land of Cotton" in the early part with Joe Manne, easily the best popular number of the first part. This pair had a good deal to do in the opener. "Rosie," by Miss Jordan, and "When the Moon Plays Peek-a-Boo," by Manne, both were capital interpolations. "Theatricals" made a good novelty number in the hands of Ben Small, and a quiet finale with an odd handling of the chorus brought several encores.

Irene Burton was an important factor in the beauty contest, making a very attractive, graceful soubrette, although she attempted no dancing and contented herself with looking well. Virginia Royden handled an "Aint-it-awful" creation satisfactorily and in addition executed several interesting dances, Spanish and "Salome," the latter being a decorous performance.

Adele Palmer is a new comer to the show. She plays a polite role in the first (Continued on page 19.)

HAMMERSTEIN'S.

Kalmar and Brown, a new dancing act, gave the bill at Hammerstein's so fast a start that it hardly seemed possible the pace could be maintained in proportion throughout. This is exactly what happened, however, and the result is one of the best, if not the best bill, the house has uncovered this season.

Taylor Granville and the "Star Bout," after a few weeks on the road in a three act play of the same name, is once more back in the varieties. The act with a couple of changes in the cast remains the same. Francesca Parker is now "Maggie McFinn" and just as soon as she rides herself of a strong leaning toward melodramatics and can moderate her tones a trifle, she will be the best who has been seen in the role. Tom Ward is the new "Pat McFinn" and satisfactory. Laura (Continued on page 19.)

Rock and Fulton opened the intermission, a position not desirable at Hammerstein's, where half the house feels the need of a stretch between the halves. They opened with the much talked of "Apache" dance. It occupied but about two minutes and the idea was made very plain. It is not a pleasant subject. American vaudeville audiences, to their credit, do not care to see a woman ill-treated, even though it be for "art's sake." Whatever the success the "Apache" has attained on the other side it is a sure thing it will never cause a sensation over here. Rock and Fulton will always be preferred in their pretty light dances. "The Devil" dance closed the specialty and the two sombre numbers is going it a bit too strongly. The hit of all the hits in the act, however, was the jolly little "Sailor" dance.

"The Love Waltz," one of the few pretentious vaudeville offerings that is really worth while closed the intermission and was stamped with the approval sign. Alfred Keppler and Audrey Maple as the Prince and Princess go a long way toward making the operetta a success. Bert D. Harris and Lillian Lipyeat are both new to the cast, doing well.

Ila Grannon, "Number two," proved rather a surprise. She seems to be generously endowed with that indescribable something which causes an audience to like an artist. Three songs only were sung. They are nicely arranged so that each scored just a trifle harder than the one before. The last with a catchy lyric made her a solid hit.

The Russell Brothers were their usual big scream. After you watch Jimmie Russell a few minutes you begin to get "wise" to where most of the chorus girls get their off-stage "repartee," and not a few of our comediennees get their stage comedy. Flora Russell, a real sweet looking girl, contributed a nicely executed toe-dance.

Fred Lindsay added a bit of novelty to the program. His work with the whip was followed with a goodly amount of interest. The pretty set adds atmosphere and gives the manipulator a picturesque background.

Winsor McCay is back at the house again for no less than the sixth time in the same number of months. The artist has not changed his drawings in the slightest detail, and from the reception he won't have to. McCay wore full evening dress Tuesday evening in place of the customary sack suit. It was "Nemo's" first night out. (Continued on page 19.)

AMERICAN.

There is rather a preponderance of men in this week's bill, three of the four acts following intermission being single men, Willy Zimmerman, James J. Morton and Prince Kokin. McMahon and Chappelle with their "girl act" coming in between Zimmerman and Morton, however, break up what might have been a monotonous arrangement. The Japanese juggler made rather a light number to close the show, the preceding entertainment being a heavy one. Kokin does nothing sensational or even striking, the value of his offering being rather in the perfect style of execution rather than in the actual feats.

The Romanos open the show with their musical novelty. One playing upon two trumpets at once is a capital freak performance and beside the natural interest in the feat Romano manages to get not a little real music into his selections. The turn is very prettily dressed and the woman keeps herself engaged every minute, handling her secondary duties with grace and skill.

Friend and Downing gave their talk and parodies unchanged. The parody on Governor Hughes is a good bit, but that built on "Cheyenne" is very passe and besides has been done to death by nearly all the parody singers in the business.

Grace Cameron makes herself unnecessarily awkward for the Italian number with which she opens. The song "My Brudda Sylvest" would lose nothing if she dressed more attractively. It went nicely nevertheless and the venerable "Dottie Dimples" in a burlesque sheath gown gave her a splendid comedy finish. During the "kid" number Miss Cameron has worked in an entertaining recitation.

Amelia Bingham and Company (New Acts) easily took the honors of the evening, having the usual place for dramatic offerings just preceding the intermission.

Willy Zimmerman got away in good shape with his impersonations, the Bryan and Taft characters winning him an enthusiastic reception. Hammerstein gave the act a good local interest, while the by-play with the musicians in the orchestra pit added to the number a first rate comedy twist. For an encore he did his "battle," an excellent trick finish.

McMahon and Chappelle pressed the headliner hard and easily monopolized the laughter of the show. Tim McMahon's solemn bearing and the natural, unforced humor of the dialog carried them along swimmingly to the splendid finish. A lot of artists could take example by McMahon and Chappelle in getting away at the right time. Many would have taken three or four curtains on the strength of the applause which marked the close of the "Pullman Porter Maids," but the team contented themselves with a bow.

James J. Morton did nicely with his monolog, to which has been added a foolish song in place of the old recitation.

Rush.

Mueller, Chumm and Mueller have been booked by the Marinelli New York branch to open at the Alhambra, London, Nov. 2, for eight weeks, with Paris and Berlin to follow. The booking was made after the act played at the opening of the new Greenpoint, Brooklyn, on Oct. 10. They closed this week's engagement at the Alhambra last night, sailing to-day (Saturday).

COLONIAL.

The program at the Colonial this week is somewhat of an oddity for that house through the peculiar complexion of the make-up. It rises and falls like an ocean billow.

The opening and closing acts are both "dumb," which happens seldom, with "The Fadettes" in "Number 3" place. "The Fadettes" do not talk nor sing, but they play on musical instruments a new descriptive piece under the direction of Caroline B. Nichols.

Closing the first half is Charlotte Parry and Company in the protean piece, "The Comstock Mystery." This is Miss Parry's first local appearance since visiting England. The sketch has been polished up in several particulars until now it fairly elicits as a "protean" act.

The seven characters taken by Miss Parry are rapidly brought before the curtain, in several instances the artists making almost incredibly swift changes of dress, voice and expression, while the waits for the longer transformations are nicely covered up, a new "dark" scene for one being especially well designed. Miss Parry is giving an exceptionally fine performance. Barring two of the characters, the "soused" Irish servant, somewhat exaggerated, and the "tough" girl, overdrawn in the dressing, there is not a flaw to her characters which place "The Comstock Mystery" in the first row of "proteans."

Miss Parry has proven herself unusually versatile, and her voice, always sustained for the character depicted, is really wonderful.

McIntyre and Heath are holding over for a second week and have "The Man from Montana" to make laughter, which these two always delightful blackface comedians so easily do for thirty-two minutes. The material is the least.

Kelly and Rose, with songs, opened after the intermission, followed by Clarice Mayne (New Acts), who preceded the blackface number, after which Les Silvas (New Acts) closed.

In the first half William H. Macart appeared in a favorable location and justified the placing. Mr. Macart has some new talk for his singing monologue, and is a valuable number, for he makes an audience laugh. Macart always makes his audience laugh, at least as far as he has been heard in New York, but Mr. Macart still holds the "Kissing" song; also "Reincarnation," passable through its adaptability to a topical side.

Mr. and Mrs. Stuart Darrow made an excellent number for the opening position, the shadowgraphic conclusion bringing a couple of encores. The opening with sand pictures is prettily executed, and Mr. Darrow has a new departure for this sort of work. With the engaging presence of both on the stage, and the necessary halts in picture painting, Mr. Darrow might better, possibly, give shadowgraphs only. The audience certainly cares for this the more. Some day a shadowgraphist instead of working back of a frame only, will enclose himself in a black cloth, including the width of the stage in front of him, leaving but the white sheet for the pictures. To effectually hide the mechanical department from all parts of the house would help any turn of this character.

Ward Brothers, who follow the opener, New Acts. (Continued on page 19.)

VARIETY ARTISTS' ROUTES FOR WEEK OCT. 26

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from OCT. 25 to NOV. 1, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. E." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A

Abdallah Bros., Three, 1235 Golden Gate, Frisco.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Ader Trio, 2278 N. 3. Phila.
Adelyn, Nor 249, Champaign, Ill.
Agos, John, Ringling Bros., C. R.
Aherns, The, 290 Coda, Chicago.
Ahearn, Chas. Troupe, Bennett's, London.
Albert, Giulia, Scribner's Big Show, B. R.
Alberto, Barnum & Bailey, C. R.
Albino & La Brant, Bijou, Perth Amboy, N. J.
Alburtus & Millar, Hippo, Wakefield, Eng.
Aldo & Vannerson, 228 W. 20th, N. Y.
Alexandra & Bertie, 41 Acre Lane, London, Eng.
Alexander, Chas. Carré, Amsterdam, Holland.
Allman & McFarland, Meriden, Miss.
Anderson, Madge, 8614 Pk. Heights, Balti., Md.
Allen, Chas. H., 481 S. Morgan, Chicago.
Allen, A. D., Co., 74 Pleasant, Mountclair, N. J.
Allen, Ed, Campbell Bros., C. R.
Allen, Seaside & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oskosh, Wis.
Allison, Mr. & Mrs., Green Room Club, N. Y.
Alma Troupe, Cole Bros., C. R.
Alma, Solter Trio, Mardi Gras Beauties, B. R.
Alvino, Madame & Co., West Middletown, O.
Alvarez Troupe, Ringling Bros., C. R.
Alvaretta, Three, Jersey Lilies, B. R.
Alvord, Ned, Ringling Bros., C. R.
American Dancers, Six, Colonial, Lawrence, Mass.; Nov. 2, Keith's, Boston.
American Newboys Quartet, Majestic, Birmingham, Ala.; Nov. 2, Majestic, Little Rock.
American Trio, 56 River Ave. Newark, N. J.
Anderson, Four, Garick, Burlington, Ia.
Angell Sisters, 713 W. N. York, Indianapolis.
Arahi's Troupe, Majestic, Joplin, Mo.; Nov. 2, Orpheum, Wichita, Kan.
Archer, Obie, Bijou, Newark, Ohio, Indef.
Arrell Bros., 614 Sandals, Canton, O.
Ardo, Ringling Bros.
Ardo & Eddo, 500 E. 84, N. Y.
Arizona Troupe, 351 E. 18, N. Y.
Arlington Four, Temple, Detroit; Nov. 2, Cook's, Rochester.
Armstrong & Levering, Empire Burlesquers, B. R.
Armstrong, Grace, People's Cedar Rapids, Ia.
Arnold & Felie, Family, Pottsville, Pa.; Nov. 2, Family, Hazleton, Pa.
Arthur, W. J., Columbia, Knoxville, Indef.
Arrille, Dorothy, Roseleigh Court, 85th, N. Y.
Auberts, Les, 14 Frobel Str. 111, Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auer, The, Heygate, Southend-on-Sea, Eng.
Auer, Capt., Geo., 12 Lawrence Rd., So. Baling, London, England.
Austin, Taming, Alhambra, Paris, France.
Avery, W. E., 5006 Forrester, Chicago.
Ayres, Howard, 2411 So. Alder, Phila.
Azzara, Miss, Barnum & Bailey, C. R.

B

Bachman, Marie, Grand, Los Angeles, Indef.
Bachman, Harry, Bijou, Racine, Wis., Indef.
Baker Troupe, Ringling Bros., C. R.
Bannacks, The, Barnum & Bailey, C. R.
Banks, Breasale Duo, Shea's, Toronto; Nov. 2, K. & P. 5th St., N. Y.
Barry & Wolford, Greenpoint, Brooklyn; Nov. 2, Hammerstein's, N. Y.
Battie, Carl Wm., Poli's, Bridgeport; Nov. 2, Poli's, Hartford.
Barnes & Crawford, Armory, Binghamton.
Barnes & Conway, City Sports, B. R.
Barnon, Ruby, 20 E. 88, N. Y.
Barrett, Marjorie, 4506 Filmore, Pittsburgh.
Barnes, Edwin L., Portland, Mich.
Batro & McCue, 819 No. Second, Reading.
Bates, George, Barnum & Bailey, C. R.
Be Anos, The, Haymarket, Chicago.
Beams, Will, Star, Donora, Pa.; Nov. 2, Liberty, Pittsburgh.
Beimel, Musical, 840 E. 87th, N. Y.
Bernier & Stella, Pantages, Spokane.
Beyer, Ben & Bro., Orpheum, Harrisburg, Pa.; Nov. 2, Orpheum, Reading.
Beard, Billy, K. & P., 126th St., N. Y.; Nov. 2, Proctor's, Newark.
Beauvais, Arthur & Co., Victor House, Chicago.
Beattie, Bob, Little Nemo Co., Indef.
Boecher & Maye, Lyric, Bridgeport, N. J., Indef.
Belford, Al G., Frank A. Robbins, O. R.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, New Castle, Ind.
Belclair Bros., Colonial, N. Y.; Nov. 2, Orpheum, Brooklyn.
Bells, The, Barnum & Bailey, C. R.
Bennett, Laura, 113 W. 76, N. Y.
Biff & Bang, Majestic, Sioux Falls, N. D.
Big City Quartette, Orpheum, St. Paul.
Blum, Bom, Brr, Bennett's, Quebec; Nov. 2, Bennett's, Montreal.
Blaney & Chapman, Lyric, Lebanon, Tenn., Indef.
Blissett & Scott, Nov. 2, Orpheum, Spokane.
Black Patti Troubadours, Albany, Ga.; Nov. 2, Rome, Ga.

Biamphlin & Hebr, Family, Hasetton, Pa.; Nov. 2, Family, Carbondale, Pa.
Blaney & Wolf, Majestic, Milwaukee.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, 335 Beacon, Somerville, Mass.
Black & White Trio, 543 Columbia, N. Y.
Black & Leale, 434 Race, Cincinnati.
Blanchard, Cliff, Royal Slave Co.
Bimbo, The, Lyric, Terre Haute, Ind.; Nov. 2, Temple, Ft. Wayne, Ind.
Boch, Otto, K. & P. 5th Ave., N. Y.; Nov. 2, K. & P. 125th St., N. Y.
Boothblack Quartette, Poli's, Bridgeport; Nov. 2, Poli's, Springfield.
Bowling, Arthur, Barnum & Bailey, C. R.
Boulden & Quinn, Nov. 2, Pantage's, Spokane.
Bowen, Whalen & Florence, 2532 Mass., Cambridge, Mass.
Bowers Comedy Qn., Runaway Girls, B. R.
Borini Troupe, Hagenbeck-Wallace, C. R.
Bowen Bros., 1533 Broadway, N. Y.
Boyes, Jack, 1553 Broadway, N. Y.
Boyle, Two, 1360 So. Decatur, Montgomery, Ala.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Brays, The, Campbell Bros., C. R.
Brady & Mahoney, Irwin's Big Show, B. R.
Breen, Harry, Keith's, Providence; Nov. 2, Keith's, Boston.
Brenon & Downing Co., Majestic, Ft. Worth.

Brigham, Anna B., 23 Exchange, Binghamton.
Brinkley, The, Casino, Allentown, Pa.
Brinson, Alice, Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Brooks & Vedden, National, San Francisco.
Brooks & Denton, 670 8th, N. Y.
Brooks & Jeannette, Family, Lebanon, Pa.; Nov. 2, Family, Lancaster, Pa.
Brown, Bothwell, 407 W. 123, N. Y.
Brown E. Jay, 131 Dennyway, Seattle.
Brown, George, Barnum & Bailey, C. R.
Brunettes, Cycling, Lyceum, Washington, D. C.; Nov. 2, Academy, Meadville, Pa.
Buck Bros., 90 Milton, Brooklyn.
Burke, John P., Gem, Tampa, Fla., Indef.
Buckley's Dogs, Ringling Bros., C. R.
Buckley, John, Pan Handle Pete Co.
Bucros & Clara, Barnum & Bailey, C. R.
Burke & Urdine, New Castle Hotel, N. Y.
Burnham, Chas., Co., Family, Minn.
Burns & Emerson, Place Boledieu, Paris.
Burt, Glenn, City Sports, B. R.
Burt & Stanford, Empire, Hoboken; Nov. 2, Empire, Paterson.
Barton & Burton, Al Reeves, B. R.
Burton, Hughes & Burton, 532 Stanton, Niles, O.
Burton & Vase, Coliseum, Burlington, Ia., Indef.
Bush & Elliott, 1354 55 St., Brooklyn.
Bussler, Walter H., Orpha, Madison, Wis., Indef.
Buster Brown & Tige, G. O. H., Syracuse.
Burtinos, The, Ringling Bros., C. R.
Butler & Bassett, Poli's, Scranton; Nov. 2, Poli's, New Haven.
Burton, Chas., Crystal, Menasha, Wis., Indef.
Byers & Hermann, Nov. 2, Orpheum, Salt Lake.
Byron & Langdon, Orpheum, Memphis; Nov. 2, Orpheum, New Orleans.

C

Cain Sisters, Empire, Youngstown, O., Indef.
Callahan & St. George, Coliseum, London, Eng.
Campbell, Emerin, Columbia, Cincinnati; Nov. 2, Anderson, Louisville.
Campbell & Brady, Hastings' Big Show, B. R.
Carbrey Bros., K. & P. 5th Ave., N. Y.; Nov. 2, K. & P. 125th St., N. Y.
Carlito, Leo, Orpheum, Minneapolis.
Carmen, Frank, Grand, Victoria, B. C.; Nov. 2, Grand, Bellingham.
Carmen Sisters, Empire, San Francisco, Indef.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carot Sisters, Berenaders, B. R.
Carr Trio, Family, Great Falls, Mont.
Carson & Willard, Lyric, Dayton, O.
Carter, Chas. J., Milton, Queens, Sydney, Aus.
Carter, Lillian, Irwin's Majestics, B. R.
Casad & De Verne, 312 Valley, Dayton, O.
Casey & Le Clair, 244 1/2 First, Jersey City.
Castellane & Bro., Orpheum, Bntte.
Ceballos, Helarion & Rosali, Orpheum, Los Angeles.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, Orpheum, St. Paul.
Chase, J. Percy, Bijou, Oskosh, Wis., Indef.
Cherie, Doris, Folies of the Day, B. R.

Chester & Jones, Hathaway's, New Bedford.
Chevalier, Louis, & Co., Wigwam, San Francisco.
Chinquilla, Princess, Shore View Pk., Jamaica, N. Y.
Christopher, Chris., 49 5th Ave., Chicago.
Christy, Wayne G., 207 W. 43, N. Y.
Church City Four, Strolling Players, B. R.
Claire, Ina, Keith's, Boston.
Clark & Bradley, Globe, Cleveland.
Clark & Sebastian, Barnum & Bailey, C. R.
Clark & Turner, 146 W. 64, N. Y.
Clark & Temple, Majestic, Chicago.
Clarke, Wilfred, Orpheum, Omaha.
Clarke, Three, Ringling Bros., C. R.
Clardins & Scarlet, Anderson, Louisville.
Clayton & Drew, Majestic, Topeka.
Clifford, George A., Comedy, Brooklyn, Indef.
Cogan & Bancroft, 1553 E'way, N. Y.
Coggswell, Three, Touring Mexico, '08-'09.
Cole & Clemens, Star, Wilkesburg, Pa.; Nov. 2, Novelty, McKees Rocks, Pa.
Cole, Bert, Hagenbeck-Wallace, C. R.
Coleman & Le Most, Hippo Rink, Birmingham.
Colonial Septette, Bennett's, Montreal; Nov. 2, Hudson, Union Hill, N. J.
Colonial Quartette, Unique, Minneapolis.
Columbia Musical Trio, De Rue Bros.' Minstrels.
Columbiana, Five, Bijou, Dubuque, Ia.; Nov. 2, Dominion, Winnipeg.
Conley, Anna & Edie, Auditorium, Lynn; Nov. 2, Hathaway's, Brockton.
Courtney & Jeannette, 658 14th Pl., Chicago.
Crawford, George, Barnum & Bailey, C. R.
Connelly, Mr. & Mrs. E., Orpheum, Memphis.
Connelly, Edward, Lake Sanape, N. H., Indef.
Conway & Leland, Hippo, Middleboro, Eng.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke, Maurice B., Grand, Indianapolis.
Cooper, Harry L., Williams' Imperial, B. R.
Corellis, Three, Hagenbeck-Wallace, C. R.
Cornallias, Eight, Ringling Bros., C. R.
Courtney & Dunn, 232 E. 18, N. Y.
Cower, Jimmie, Zanesville, O.
Crawford, Pat, Hi Henry Minstrels.
Craig, Musical, Majestic, Milwaukee; Nov. 2, Haymarket, Chicago.
Cremes, De Witt, 633 Church, Ann Arbor, Mich.
Cressy & Dayne, Orpheum, Minneapolis.
Cree & Co., Bijou, Winnipeg; Nov. 2, Bijou, Danth, Minn.
Cronin, Morris, 21 Alfred Place, London, England.
Cummings & Merley, Unique, Los Angeles, Indef.
Curtis, Sam J., & Co., Keith's, Portland, Me.; Nov. 2, Lynn, Mass.
Curson Sisters, Circus, Shuman, Berlin, Ger.
Catty's, Musical, G. O. H., Pittsburgh.

D

D'Alvini, Rocky Point, R. 1., Indef.
Daly & O'Brien, 418 Strand, London, Eng.
Dallwette & Co., 418 Fairmont, Meadville, Pa.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Dare, Harry, 325 E. 14, N. Y.
Darrow, Stuart, Mr. & Mrs., Hathaway's, Lowell; Nov. 2, Auditorium, Lynn.
Darwin, Ringling Bros., C. R.
Davis, Edwards, Majestic, Johnstown, Pa.; Nov. 2, Orpheum, Altoona.
Davey & Moore, 455 E. Carned, Detroit.
Davenport, John, Yankee Robinson, C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis, H., Ir-Dome, Murphynboro, Ill., Indef.
Davenport, Frank & Francis, Bijou, Greenville, O.; Nov. 2, Orpheum, Mansfield, O.
Davis, Mark & Laura, Orpheum, Canton, O.; Nov. 2, National, Star,erville, O.
Day, Carlita, 322 Mott Ave., N. Y.
Dean, Al, Barnum & Bailey, C. R.
Debi & Miller, Hippodrome, Buffalo, Indef.
De Cortet & Rego, Orpheum, Swansea, Ga.
De Hollis & Valdora, Colonial Belles, B. R.
De Van Hubert, 364 Prospect Pl., Brooklyn.
De Velde & Zelds, Poli's, Waterbury; Nov. 2, Poli's, Springfield, Mass.
Delavoye & Frits, 2667 Madison, Chicago.

Delmar & Delmar, 94 Henry, N. Y.
Delmore & Darrell, 1315 Ninth, E. Oakland, Cal.
Delton, Al. H., 238 19, Milwaukee.
Demaco, The, 112 N. 9, Phila.
Demolo & Belle, Orpheum, Mansfield, O.; Nov. 2, Arcade, Toledo.
Deuman, George, Barnum & Bailey, C. R.
Denker, Rose, Belman Show, B. R.
De Mario, Ringling Bros., C. R.
De Mora & Graceta, Empire, Milwaukee; Nov. 2, Madison, Wis.
De Vere & Greenwood, 9 Maples Park, Newton Center, Mass.
De Verne, Theima, & Co., 4572 Yates, Denver.
De Young, Tom, 156 E. 113, N. Y.
Devlin & Elwood, Maryland, Baltimore.
Diamond, Jim, Kentucky Belles, B. R.
Diamond & Smith, Family, Milton, Pa.; Nov. 2, Family, Williamsport, Pa.
Dierckie Bros., People's, Cedar Rapids, Ia.
Dillae, Max, Ringling Bros., C. R.
Dillon, Madeline, Arcade, Brownsville, Pa.
Dixie, Harris & Francis, Gayety, Springfield, Ill.; Nov. 2, Lyric, Alton, Ill.
Dixon, Bowes & Dixon, Bancroft House, N. Y.
Donnelly & Rottal, N. Y. Stars, B. R.
Doherty Sisters, Colonial, Norfolk, Va.; Nov. 2, Orpheum, Reading.
Dohn, Robert, Harum & Bailey, C. R.
Dooley, Jess, 9614 Charles, Chicago.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Dorach & Knell, Novelty, Vallejo, Cal.
Dove & Lee, Imperial, B. R.
Drew, Dorothy, 18 St. Martins St., London, Eng.
Drew, Lowell R., 4229 Peach, Berkeley, Calif.
Dudley, O. E., Crystal, Ind., Indef.
Duffy, Jack J., Lincoln Apts., Atlantic City.
Dunbar, Tom, Ringling Bros., C. R.
Dunham, Jack, City Sports, B. R.
Dunbars, Four, Majestic, Chicago.
Dunedin Troupe, 418 Strand, London, W. C., Eng.
Dunn, Harvey, De Rue Bros. Minstrels.
Duttons, Three, Ringling Bros., C. R.

E

Early & Late, Century Girls, B. R.
Eckhoff & Gordon, Rice & Barton's Gaity, B. R.
Eckel & Du Free, Scenic, Chelsea, Mass.; Nov. 2, Temple, E. Boston.
Edinger Sisters, James Adams Co., Lumberton, N. C.
Edwards, Fred R., Star, Carnegie, Pa.; Nov. 2, Orpheum, Marietta, O.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Egner, Fred, Barnum & Bailey, C. R.
El Barto, Family, Elmira, N. Y.; Nov. 2, Family, Lebanon, Pa.
Elastic Trio, Majestic, Pittsburgh, Indef.
Elliot, The, O. H., S. S., Pittsburgh, Indef.
Emerald, Connie, 41 Holland Rd., Brixton, London.
Emerson & Baldwin, Folies Bergen, Paris, France.
Emmett, Grace & Co., Orpheum, Oakland.
Empire Comedy, Four, Atlanta, Ga.; Nov. 2, Colonial, Norfolk.
"Enigmarelle," Nov. 2, Acme, Sacramento, Cal.
Ergott & King, Circus Stintell, Warsaw, Russia.
Emerald Sisters, Leiblichs, Breslau, Ger., Indef.
Espe, Dutton & Espe, Orpheum, Sioux City.
Eugene Trio, 723 N. Catalina, Pasadena, Cal.
Evans & Lloyd, 922 E. 12, Brooklyn.
Evers, Geo. W., 210 Losoya, San Antonio, Tex.
Excella, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Aista, Hagenbeck-Wallace, C. R.
Fadette of Boston, Orpheum, Brooklyn; Nov. 2, Alhambra, N. Y.
Fairchild, Mr. & Mrs. F., 1640 47, Chicago.
Farldeaux, Camille, Rice & Barton's Gaity, B. R.
Farrell, Billy, Moss & Stoll, London, Eng.
Fawcots, Four, Barnum & Bailey, C. R.
Fantas, Two, Bijou, Marshalltown, Ia.
Fay Sisters, Electric, Byersville, O.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Fay, Anna Eva, Melrose Highlands, Mass.
Fentelle & Carr, Orpheum, Sioux City.
Fiddler & Shelton, Poli's, Scranton.
Field Bros., 62 E. 106, N. Y.
Fields, Harry W., Poli's, Scranton; Nov. 2, Poli's, New Haven.
Fields, W. C., Hippodrome, London, Eng., Indef.
Fields, Will H., Bijou, Marietta, Wis.
Fielding & Carlos, Hippo, Huntington, W. Va.; Nov. 2, Orpheum, Chillicothe, O.
Finke, Jack, 1811 So. Chadwick, Phila.
Fisher Troupe, Barnum & Bailey, C. R.
Fiske & McDonough, 201 W. 106, N. Y.
Flaherty, Dan, City Sports, B. R.
Fletcher, Chas. Leonard, Bennett's, Ottawa; Nov. 2, Bennett's, Montreal.
Flores, Six, Barnum & Bailey, C. R.

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Temporary " _____			
Week	Theatre	City	State

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No. 138. A Weekly Word with WILL the Wordwright.

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and by

WILL D. COBB

WORDWRIGHT.

Floods, Four, Bennett's, Montreal; Nov. 2, Bennett's, Quebec.
Foley, Jack, Ringling Bros., C. R.
Ford, Four, Orpheum, Kansas City.
Forester & Lloyd, 1553 B'way, N. Y.
Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Imro, Anderson, Louisville; Nov. 2, Orpheum, Memphis.
Fredo, Geo., Majestic, Cedar Rapids, Ia.
Frederick, Great, Barnum & Bailey, C. R.
Frederick Musical Trio, Majestic, Milwaukee.
Francisco, The, Miner's Merry Burlesques, B. & Franks, Jewell J., Hagenbeck-Wallace, C. R.
Freeman Bros., Rose Sydel's London Belles, B. R.
Freeman, Frank E., Hastings' Show, B. R.
Fullerton, Lew J., 98 Sumner Pl., Buffalo.
Fun In a Boarding House, Polli's, Springfield; Nov. 2, K. & P., 5th Ave., N. Y.

G

Gaffney Girls, B'way Gaiety Girls, B. R.
Gainsboro Girl, Auditorium, Lynn; Nov. 2, Polli's, Worcester.
Galletti's Monkeys, 504 N. Maplewood, Chicago.
Galloway, Bert, Davis, Bradnock, Pa.
Gardiner, Thire, Children, 1958 W. 8, Phila.
Gardner & Vincent, Orpheum, Portland, Ore.
Gardner, Georgia & Co., Majestic, Little Rock, Ark.
Garcey Musical Co., Keith's, Phila.

BILLY GASTON
AND
ETHEL GREEN
Oct. 26, Orpheum, Omaha.

Gavin, Platt & Peaches, G. O. H., Wheeling, W. Va.; Nov. 2, Keith's, Columbus, O.
Geiger & Walters, Nov. 2, Majestic, Johnstown, Pa.
Gennaro & Band, Orpheum, Oakland.
Genter & Gilmore, Main, Peoria, Ill.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gill & Aker, Majestic, Kalamazoo.
Gilmore, Mildred, City Sports, B. R.
Giltroy, Haynes & Montgomery, Polli's, Springfield; Nov. 2, Hathaway's, New Bedford.
Gladstone, Ida, City Sports, B. R.
Glockner, Chas. & Anna, "Follies of 1907" Co.
Glover, Edna May, Gay Musician Co., Newark, N. J.
Godfrey & Henderson, 1553 Broadway, N. Y.
Godfrey & Eriksen, Hotel Halls, Salt Lake.
Goelms, Six, Ringling Bros., C. R.
Goldin Russian Troupe, Sells-Floto, C. R.
Golden & Hughes, P. O., Milford, Mass.
Goldmann, Musical, Continental Hotel, Chicago.
Goldman, Al, New Century Girls Co., B. R.
Goswami, Bobby, Barlow Minstrels.
Gort Trio, Majestic, Johnstown, Pa.; Nov. 2, Polli's, Waterbury.
Gracie & Reynolds, Family, Helena, Mont.
Graces, The, 267 W. 38, N. Y.
Graham & Lawrence, Pastime, Onleyville, R. I.; Nov. 2, Union, Bangor, Me.
Grant, Burt & Bertha, Trent, Trenton, N. J.
Grant, Sydney, 260 W. 261, N. Y.
Grannon, Ha., Empire, Hoboken; Nov. 2, Empire, Paterson.
Graham, Geo. W., Seaside, Providence, Indef.
Gray & Graham, Polli's, Worcester; Nov. 2, Polli's, Waterbury.
Greene, George, Ringling Bros., C. R.
Gregory, Frank L., Empire, Bradford, Eng.
Grim & Stutchell, Pantages', Spokane, Wash.
Gruet & Gruet, William's Imperial, B. R.
Guertlin, Louis, Metropolitan Hotel, Brockton, Mass.

H

Hale, Lillian & Co., Majestic, Denver.
Hale & Harty, 5 Pond, Pittsfield, Mass.
Hall, Harry, Ringling Bros., C. R.
Halley & McKennon, Ducklings, B. R.
Hallman & Collins, Wash. Society Girls, B. R.
Halliday & Curley, 1877 Lexington, N. Y.
Hamilton, Hugo, William Tell House, Boston.
Handler, Lew, Haymarket, Chicago.
Hansone, 1087 Tremont, Boston.
Hanson, Mildred, 1848 Dean, Brooklyn.
Hardman, Joe, Grand, Tacoma.
Hardig Bros., Barnum & Bailey, C. R.
Harmonious Trio, Parker Bros., C. R.
Hartwell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harris, Charley, Main St., Peoria, Ill.; Nov. 2, Bijou, Decatur, Ill.
Harris, Sam, Vogel's Minstrels.

Harrington, Giles W., 624 Acklin, Toledo.
Hart Bros., Hagenbeck-Wallace, C. R.
Harvey, W. S., & Co., Orpheum, Kansas City.
Harvey, Elsie, 128 E. 14, N. Y.
Hastings & Willam, 166 Dearborn, Chicago.
Hatchers, The, 311 W. 87, N. Y.
Hawkins, Jack, Dixie, Matson, Ill.
Hawley, E. F., & Co., Orpheum, Easton, Pa.
Hayes & Wynn, Empire, South Shields, Eng.
Hayes & Johnson, Orpheum, Slouze City.
Hayman & Franklin, Empire, Wolverhampton, Eng.
Haywards-Patel Co., Hudson, Union Hill, N. J.; Nov. 2, Proctor's, Troy.
Hayter & Janet, Powers', Hibbing, Minn.
Hazard, Lynne & Bonnie, Elite, Davenport, Ia.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Heaton, Billy, O. H., Lowerport, W. Va.
Heath, Thomas Gainer, Polli's, Wilkes-Barre, Pa.; Nov. 2, Majestic, Johnstown, Pa.
Hechl & Ardo, Ringling Bros., C. R.
Heim Children, Keith's, Phila.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Henry & Young, 270 W. 39, N. Y.
Herbert Bros., 553 Broadway, N. Y.
Herbert & Vance, 1845 John, Cincinnati, O.
Herron, Bertie, Haymarket, Chicago.
Hiatt, The, Hippo, Sheffield, Eng.
Hilbert & Warren, Nov. 2, Orpheum, St. Paul.
Hickman Bros. & Co., Empire, Hoboken; Nov. 2, Empire, Paterson.
Hill, Cherry & Hill, Camden, N. J.; Nov. 2, Camden, Camden, N. J.
Hilton Troupe, City Sports, B. R.
Hoch, Emil & Co., Lawrence, Mass.; Nov. 2, Polli's, Worcester.
Hobson, Mr. & Mrs., Ringling Bros., C. R.
Hodge, Robt. & Co., Temple, Detroit; Nov. 2, Cook's, Chicago.
Hodges & Darrell, Lyric, Alton, Ill.
Hodgin, Alberta, Ringling Bros., C. R.
Hoffmann, Cycling, 1518 6th, Minneapolis.
Holmes & Hollison, Bijou, Duluth.
Holt, Alf., 41 Lisle, London, W. E., Eng.
Horton & Linder, Ringling Bros., C. R.
Houston, Fritz, Egan, Star, Chicago; Nov. 2, Family, Davenport, Ia.
Howard, Bernice & Co., Bijou, Saginaw.
Howard's Pony & Dogs, Alhambra, N. Y.; Nov. 2, Greenpoint, Brooklyn.
Howard, Harry & Mae, Orpheum, Canton, O.
Howard & Hion, Nov. 2, Wash. Spokane.
Howard Bros., Oct. 24, Nov. 12, Tivoli, Barcelona, Spain.
Howard & St. Clair, Vaudeville Club, London.
Huegel Bros., Gentry Bros., C. R.
Huehn Musical, Pantages', Portland, Ore.
Huettnerman, Miss, Barnum & Bailey, C. R.
Hughes, Charlie & Co., Majestic, Birmingham, Ala.
Hughes Musical Trio, Polli's, Waterbury; Nov. 2, Bennett's, Ottawa.
Hurley, Musical, 152 Magnolia, Elizabeth, N. J.

TO ADVERTISERS

Carrying Monthly or Running Advertisements

Where a change of copy including more than a date line is desired, new copy MUST BE AT THIS OFFICE NOT LATER THAN WEDNESDAY A. M. to insure the correction being made.

Huston, Arthur, Armory, Binghamton; Nov. 2, Polli's, Wilkes-Barre.
Hyde, Mr. & Mrs., Robt., Hippo, Harrisburg, Pa.; Nov. 2, Majestic, Richmond, Va.
Hylands, Thire, 23 Cherry, Danbury, Conn.

I

Imperial Viennese Troupe, Barnum & Bailey, C. R.
Ingram, Kyle & Co., Majestic, Lockport, N. Y.
Innes & Ryan, Majestic, Ft. Worth.
International Musical Trio, 275 So. 5, Brooklyn.
Irving, Thomas B., Palm, Syracuse, Indef.
Irving, Musical, 80 Boston, Newark, N. J.
Italia, 820 Dawson, Bronx, N. Y.

J

Jackson Family, Ringling Bros., C. R.
Jacobs & Sardi, Cito Bros., C. R.
Jacobs & West, Grand, Newport, Ky.; Nov. 2, Roncerverte, Roncerverte, W. Va.
James & Prior, 910 24 Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Indef.
Jennings & Renfrew, Orpheum, Easton, Pa.; Nov. 2, Polli's, Scranton.
Jennings & Jewell, Majestic, Birmingham, Ala.; Nov. 2, Majestic, Little Rock.
Jorge, Alonzo & Hamilton, Family, Lancaster, Pa.; Nov. 2, Avenue, Wilmington, Del.
Jess, John W., Lid Lifters, B. R.
Johnson & Hart, Majestic, Denver.
Johnson R. Melvin, Johnson Hotel, Lafayette, Ind.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnson, George, Ringling Bros., C. R.
Johnson, Musical, London, Eng.
Johnstone & Cooke, Ontario Hotel, Chicago.
Johnson Bros. & Johnson, Camden, Camden, N. J.; Jolly & Wild, Grand, Tacoma.
Jordan Troupe, Shea's, Toronto; Nov. 2, Orpheum, Reading.
Joyces, The, O. H., Rumford Falls, Me.
Jules & Margon, Barlow Minstrels.
Julian & Dyer, Bijou, Quincy, Ill.
Julian & Son, G. Robinson, Toronto.
Juniper & Hayes, 120 W. 27th, N. Y.

K

Kalmo, Chas. & Ada, Ringling Bros., C. R.
Kartollos, Juggling, De Rue Bros., Minstrels.
Kasley, Doc, Ringling Bros., C. R.
Keane, J. Warren, Greenpoint, Brooklyn; Nov. 2, Keith's, Phila.
Keatons, Thire, Lyric, Dayton, O.
Keenan & Mack, Coe's Corner Girls, B. R.
Kellie, Edw., & Sidone Sisters, Majestic, Ft. Worth; Nov. 2, Majestic, Dallas.
Keeley Bros., Haymarket, Chicago.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Kelly, Sam, & Ida, Grand, Bellingham, Wash.

Kelly, Walter C., Hotel Cecil, London, Eng.
Keller, Major, Polli's, Waterbury, Indef.
Kennard Bros., Hagenbeck-Wallace, C. R.
Kenton, Dorothy, Scala, Copenhagen, Denmark.
Kenyon & Healy, 222 Murray, Newark, N. J.
Keogh & Francis, Hathaway's, Brockton, Mass.; Nov. 2, Hathaway's, Lowell.
Karlsake, Lil, Ringling Bros., C. R.
Kiehl & Haghi, Ringling Bros., C. R.
King, Alice, City Sports, B. R.
Kingston & Thomas, Star Show Girls, B. R.
Kirafo, Vincent, Orpheum, Montgomery, Ala.; Nov. 2, Lynn, Meridian, Miss.
Klare, Kathryn, Grand, Indianapolis.
Kobers, Thire, Empire, Grand Forks, N. D.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.
Koklin, Mignonette, O. H., Melbourne, Australia.
Koffage, Duke, Crystal, Elwood, Ind., Indef.
Koppes, The, 218 E. 88, N. Y.
Kratons, The, Circus Caire, Amsterdam, Holland.
Kraft, Gns, Barnum & Bailey, C. R.
Kretore, Hurley House, Phila.
Kurtis-Busse, Lyric, Danville, Ill.; Nov. 2, O. H., Champaign, Ill.
Kurylo, Edward, Sells-Floto, C. R.
Kyras, The, Hathaway's, Lowell; Nov. 2, Hammerstein's, N. Y.

L

La Bell Troupe, Orpheum, Canton, O.
La Fleur, Great, Columbia, St. Louis.
La Tour, Irene, Keith's, Phila.; Nov. 2, G. O. H., Pittsburg.
La Mar, Sadie, Strolling Players, B. R.
La Mize Bros., Bowler, Va.
La Salle & Lind, Richmond Hotel, Chicago.
La Salle Singing Four, Majestic, Toronto; Nov. 2, Franca, Montreal.
La Pearl, Harry, Barnum & Bailey, C. R.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
La Blanc, Bertrane, Grand, Sacramento, Indef.
La Clair & West, Idle Hour, Athens, Ga.
La Tell Bros., 2842 Tully, Phila.
La Tonka, Phil., 135 W. 22d, Los Angeles.
La Tour Sisters, Golden Crook, B. R.
La Centre & La Rue, Niagara, Niagara Falls, N. Y.
Lacey, Will, Majestic, Little Rock, Ark.; Nov. 2, Majestic, Ft. Worth.
Lawson & Nanton, Empire, Johannesburg, So. Af.
Laudin, Edward, Majestic, Little Rock, Indef.
Lang, George, Crystal, Bedford, Indef.
Larex, Joseph, Barnum & Bailey, C. R.
Larkin, Frank J., 240 N. Franklin, Phila.
Larriree & Lee, 38 St. Fannie, Montreal.
La Rague Sisters, Barnum & Bailey, C. R.
Lane Trio, Vogel's Minstrels.
La Molne, Musical, Majestic, Edmonton, Can.; Nov. 2, Calgary, Calgary, Can.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.

The Chas. K. Harris Courier

"Always Me"

And "THE SYMPHONY QUARTETTE" (J. Louis Scribner, Harry A. Chiock, D. B. Galloway, N. B. Hunter) with Phil Sheridan City Sports Co., are meeting with the same tremendous success that the "YANKEE COMEDY TOUR" is meeting with singing

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The chorus of this song has the most beautiful quartette arrangement ever arranged, and it is a real arrangement. Not said. You can have the same arrangement for the singing, and meet with the same success by writing to

CHAS. K. HARRIS,

31 WEST 51st ST., NEW YORK.

MEYER COHEN, Manager.
Chicago, Grand Opera House Bldg.
BOB ADAMS, Professional Mgr.

Lindsey, Fred, K. & P., 5th Ave., N. Y.; Nov. 2, K. & P., 125th St., N. Y.
Lincoln, Bill, Ringling Bros., C. R.
Lois, 100 W. 86, N. Y.
Lloyd, Herbert, 30 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., Indef.
Lorraine, Oscar, Polli's, Bridgeport; Nov. 2, Polli's, New Haven.
Lowe, Musical, Alpha, Erie, Pa.; Nov. 9, Family, Elmira, N. Y.
Loward, J. G., Barnum & Bailey, C. R.
Lucas, Jimmie, Shea's, Buffalo; Nov. 2, Shea's, Toronto.
Luce & Luce, Family, Hazelton, Pa.; Nov. 9, Family, Carbonate, Pa.
Lucier, Marguerite, Hans & Nize Co.
Lula King, 14 Marlborough Rd., London, Eng.
Lynton, Chris., Empire, Los Angeles, Indef.
Lyres, Thire, Fashion Plates Co., B. R.

M

Mac & Derby, Moncton, N. S.
Mack, Wilbur, Proctor's, Albany; Nov. 2, Shubert, Utica.
Majestic Musical Four, Keith's, Phila.; Nov. 2, Orpheum, Allentown, Pa.
Malvern Troupe, Pat White's Gaiety Girls, B. R.
Makarenko, Duo, Sells-Floto, C. R.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Malloy & Hill, Hippo, Montclair, N. J.
Manrice & Perriu Co., Town Hall, Westport; Nov. 2, Puritan, Fall River.
Manley & Sterling, 67 No. Clark, Chicago.
Mann & Franks, Family, Milton, Pa.; Nov. 2, Family, Williamsport, Pa.
Manning & Dixon, Knickerbockers, B. R.
Mantell, Marionette, Lyric, N. Y.
Manny, Ed., Broadway Gaiety Girls, B. R.
Marcell & Lenett, Gentry Bros., C. R.
Mardo Trio, Ringling Bros., C. R.
Mario Trio, Star, Muncie, Ind.
Marguerite & Hanley, Ringling Bros., C. R.
Marshall & Gunn, Family, Washington, O.
Martines & Martines, Nov. 2, Pantages', Spokane.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
Marnello, Marnie Troupe, Ringling Bros., C. R.
Marshall, Bert, Vaudeville, No. Bay, Ontario, Can.
Marshall, Two, 1414, 8d St., Portland, Ore.
Martin & Conch, Schneider's, Chicago, Ill.
Martin, Dave & Percie, Kentucky Belles, C. R.
Martinet & Sylvester, Orpheum, Memphis; Nov. 2, Orpheum, New Orleans.
Martynne, C. B., Orpheum, Leavenworth, Indef.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Dorn, Sheely's, Fall River, Indef.
McBride, J. J., 200 W. 14th St., New York, Indef.
Nov. 2, Majestic, Little Rock.
Majestic, Birmingham, Ala.
Marvin Bros., Phillips', Richmond, Ind.
Maxwell & Dudley, 2, Family, Muscatine, Ia.
Maynard, Shorty, Hagenbeck, C. R.
Maze, Edna, Jersey Lilies, B. R.
McCabe, Jack, New Century Girls, B. R.
McCard, Lewis & Co., Majestic, Dallas; Nov. 2, Majestic, Houston.
McConnell & Simpson, Keith's, Phila.; Nov. 2, Majestic, Johnstown, Pa.
McCormack, Hugh & Wallace, Flora De Voss Co.
McGee, Joe B., Bijou, Bay City, Mich.
McCree Davenport, Hagenbeck-Wallace, C. R.
McCarthy, Myles, Theatre, Joplin, Mo.
McCauley, Joe, Wonderland, Minneapolis, Indef.
McGrath & Paige, 58 Wash., Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
McGuire, Tita, Bijou, Quincy, Ill.
McGuire & Grant, 636 Benton, Pittsburg.
McNally Bros., Ringling Bros., C. R.
McPhee & Hill, Orpheum, San Francisco.

TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

EXTRA NEWS

AM WILLIAMS INGS ING LOVE SING OME SONG OME COMEDIAN

PUBLISHED BY

COHAN & HARRIS

115 West 42d St., New York City

McVeigh & Girls, Orpheum, Minneapolis; Nov. 2, Orpheum, Omaha.
McWilliams, G. R., Polli's, Wilkes-Barre, Pa.; Nov. 2, Majestic, Johnstown, Pa.
Meyer & Mora, Apollo, Vienna, Austria.
Melrose, William, Barnum & Bailey, C. R. Melrose Bros., 133 Park, Bridgeport.
Melville, George D., Hippo, N. Y., indef.
Mendel, 18 Adam St., Strand, W. E., London, England.
Meredith, E. E., Hagenbeck-Wallace, C. R. Mercer, John, Ringling Bros., C. R.
Merritt, Raymond, 178 Tremont, Pasadena, Cal.
Merriam Sisters, Behman Show, B. R.
Meers Sisters, Barnum & Bailey, C. R.
Metzettes, Ten, Barnum & Bailey, C. R.
Mesano Troupe, Campbell Bros., C. R.
Misco, Al., Ringling Bros., C. R.
Middleton & Spellmeyer, Orpheum, Wheeling, W. Va.
Middleton & Spellmeyer, Orpheum, Reading; 26, Orpheum, Wheeling, W. Va.
Mignon, Helene, Empire, St. Paul, indef.
Milley, Kathryn, Polli's, Springfield; Nov. 2, Polli's, New Haven.
Milvo Bros., Ringling Bros., C. R.
Misco, Ida, Hagenbeck-Wallace, C. R.
Miller & Princeton, 88 Olney, Providence.
Miller, John, Ringling Bros., C. R.
Miller, Grace, Phillips, Richmond, Ind., indef.
Miller, L. Frank, Fashion Plates, B. R.
Miller, Theresa, Criterion, Chicago, indef.
Miner's Sisters, Miner's Bursquers, B. R.
Milletts, The, Ringling Bros., C. R.
Millman Trio, Orpheum, Portland.
Milton, Chas. W., 1301 Gwinnett, Augusta, Ga.
Minstrel Four, Henry Maidens, B. R.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Moneta, Fire, 42 G. O. H. Bldg., Chicago.
Monstier, Clow Le, Ringling Bros., C. R.
Montgomery, Geo. P., Lyric, Hot Springs, indef.
Montague, Mona, Art, Sacramento, Cal.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holbein, Edinburg, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & McGarry, 48 Wyckoff, Brooklyn.
Morris & Sherwood Sisters, Orpheum, Zanesville, Ohio.
Morris, Felice & Co., Nov. 2, Wash., Spokane.
Morse, Billy, Ambrose's, Aberdeen, Wash., indef.
Morton, Ed, Auditorium, Lynn.
Morton & Elliott, Moss & Stoll Tour, indef.
Morton, Hugh, Rialto, Elmira, N. Y., indef.
Moto Girl, Coliseum, London, Eng.
Mowatts, Fire, Circus, Carre, Amsterdam, Holland.
Mozarts, The, Majestic, Denver.
Muller & Muller, Orpheum, Brooklyn, N. Y.
Mulvey, Ben L., Keith's, Newark; Nov. 2, Orpheum, Brooklyn.
Munson & Munson, Majestic, Evansville; Nov. 2, Grand Marion, Ind.
Murray, Eddie, Fisher's, Los Angeles, indef.
Murray Sisters, Orpheum, Memphis; Nov. 2, Orpheum, New Orleans.
Murphy & Magee, Rice & Barton's Gaiety, B. R.
Musketeers, Four, Vanity Fair, B. R.
My Fancy, 12 Adam St., Strand, W. E., London, England.

Nevaros, Four, Barnum & Bailey, C. R.
Newall, Niblo, Nov. Central, Madgeburg, Ger.
Newell & Shervett, Circo Trevino, Monterey, Mex., indef.
Newsomes, Four, Barnum & Bailey, C. R.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Night With the Poets, Polli's, Wilkes-Barre; Nov. 2, Majestic, Johnstown.
Noble & Brooks, Grand, Sacramento, Cal.
Nolan, Fred, World Beaters, B. R.
Normans, Juggling, Nov., Olympic, Paris, France.
Norris, Leon & Co., 63 W. 7, Mt. Vernon, N. Y.
Norries, The, 517 Walnut, Hamilton, O.
Norton, Ned, Gay, Masqueraders, B. R.
Nones, The, 179 W. 47, N. Y.
Nowlin, Dave, Star, Music, Ind.; Nov. 2, Howard, Huntington, W. Va.
Nugent, Lillian, Little Mose Co., indef.

O

O'Day & Wilkens, Olympic, Lynn; Nov. 2, Howard, Boston.
O'Neill, Russell & Cross, Matinee Girl Co.
O'Neill, W. A., Orpheum, Oakland, indef.
O'Neill, Trio, Orpheum, Lima, O.
O'Neil, Troubadours, Trent, Trenton; Nov. 2, Orpheum, Easton, Pa.
Orans, Four, Pantage's, Seattle.
Orbasany, Irma, Palace, Halifax, Eng.
Orloff Troupe, Circo Trevino, Monterey, Mex.
Orth & Fern, Orpheum, Denver.
Otto Bros., 10 Howland, Roxbury, Mass.
Overing Trio, Orpheum, Reading, Pa.
Owen, Garry, Little, 315 E. 4, Crowley, La.

P

Pacileo Family, Barnum & Bailey, C. R.
Palmer Sisters, 545 Hart, Brooklyn.
Pamabasike, Prof., 1837 E. Dauphin, Phila.
Parkers, The Hoffmanns, Travers City, Mich.; Nov. 2, Lafolot, Charlevoix, Mich.
Paradise Alley, Orpheum, New Orleans.
Patterson's Bronze Studios, Family, Butte.
Patty Bros., Ringling Bros., C. R.
Pauline, Great, Keith's, Columbus, O.; Nov. 2, Orpheum, Atlanta.
Paulinette & Pigo, 2214 S. Broad, Phila.
Payton & Wilson, Acker's, Halifax, N. S.
Pealson, Goldie & Lee, Bennett's, Montreal; Nov. 2, Bennett's, Ottawa.
Pero & Wilson, Nov. 2, Orpheum, St. Paul.
Perry & Allen, Clark's, Newbury, N. Y.
Perry, Frank L., 747 Buchanan, Minneapolis.
Peroff, Mary, & Clow, Barnum & Bailey, C. R.
Pertina, Nov. Orpheum, Minneapolis.
Petching Bros., Unique, Minneapolis.
Phillipi Bros., Keith's, Boston; Nov. 2, Proctor's, Newark.
Potts Bros. & Co., Grand, Grand Rapids.
Piper, Franco, Temple, Detroit; Nov. 2, Cook's, Rochester.
Poliers, The, 153 Alwyn, Montreal, Can.
Pollard, Gene, World Beaters, B. R.
Potts, Ernie & Mildred, Wash., Spokane.
Potter & Harris, Auditorium, Lynn; Nov. 2, Hathaway's, Malden.
Powers Bros., Bijou, Nashville; Nov. 2, Bijou, Chattanooga, Tenn.
Powder & Chapman, Trans-Atlantics, B. R.
Prevosts, Four, Hathaway's, Malden; Nov. 2, Hathaway's, New Bedford.
Price, Bob, 575 Commercial Rd., London, Eng.
Primrose Quartette, Garrick, O. Burlington, Ia.; Nov. 2, Majestic, Cedar Rapids, Ia.
Prossit Trio, Ringling Bros., C. R.
Pugot, George E., Runaway Girls, B. R.
Purvia, James, New Century Girls, B. R.

Q

Quigg & Nickerson, Night Owls, B. R.

Principals with burlesque organizations will be listed in VARIETY'S Route Sheet if names and title of company are forwarded

R

Raddford & Valentine, Nov., Tiroll, London, Eng.
Rado & Bertman, 104 W. 40, N. Y.
Rankin & Leslie, Lyric, Petersburg, Va.; Nov. 2, Sunrise, Washington, D. C.
Raymond & Harper, Little, Uniontown, Pa.
Rainbow Sisters, Battle Creek, Mich.; Nov. 2, Bijou, Jackson, Mich.
Rastus & Banks, Nov. 1-15, Alhambra, Brussels, Bel.
Rawls & Von Kaufman, 315 E. 14, Kansas City.
Raymond, Ruby & Co., Norfolk, Va.; Nov. 2, Richmond, Va.
Raymond, Clara, Scribner Show, B. R.
Rayno's, Al., Bull Dogs, Sharptown, Md.
Rena & Ives, Folies Bergere, Paris, France, indef.
Reded & Hadley, Wonderland, Wheeling, W. Va.
Redford & Wichester, Orpheum, San Francisco.
Reed & Earl, Orpheum, Zanesville, O.
Reed & St. John, Majestic, Houston; Nov. 2, People's, Galveston.
Reed Bros., Polli's, Bridgeport; Nov. 2, Hathaway's, New Bedford.
Reid Sisters, 43 Broad, Elizabeth, N. J.
Remington, Mayme, Garrick, Wilmington, Del.
Renard, Three, Empire, Paterson, N. J.; Nov. 2, Bennett's, London.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Revell, Nellie, Stock Farm, Greenwood, Ind.
Reynolds & Donegan, Bennett's, Quebec; Nov. 2, Bennett's, London.
Reynolds, A. D., Alf, T. Wheeler's, C. R.
Riano's, Four, Orpheum, Butte.
Rice & Elmer, Orpheum, Denver.
Rich Duo, Orpheum, Oil City, Pa.; Nov. 2, O. H., Ridgeway, Pa.
Richards & Grover, Shea's, Toronto.
Richards, Great, Colonial, Atlanta, Ga.; Nov. 2, Colonial, Richmond, Va.
Right, Gertie, 305 Elm, Buffalo.
Rickrode, Harry E., St. Charles Hotel, Chicago.
Rickolson's Horses, Ringling Bros., C. R.
Ristler, Gertie, 305 Elm, Buffalo.
Ritter & Foster, 102 W. 8, Homestead, Pa.
Roastline & Stevens, Orpheum, Atlanta.
Robbins & Trenaman, Elite, Atlanta, indef.
Roberts, Signa, Mercede, Cal.
Robinson, Alice, Majestic, Denver.
Roche, La Belle, Mile., Ringling Bros., C. R.
Roberts, Harry & Roberts, Bennett's, Quebec.
Roibsch, Children & Co., Orpheum, Zanesville, O.; Nov. 2, Orpheum, Newark, O.
Roitare, Chas., 215 W. 23, N. Y.
Romols, Bob, Bijou, Davenport, Ia., indef.
Rose, Elmer A., Boston Belles, B. R.
Ross & Lewis, Palace, Leicester, Eng.
Ross Sisters, 65 Cumberland, Providence.
Ross & Adams, G. H., Uniontown, Pa.
Rosey, C. W., 1321 S. Wichita, Wichita, Kas.
Roscoe & Sims, Casino Girls, B. R.
Royal Doll Princess-Sousana, Family Carbondale, Pa.; Nov. 2, Bijou, Perth Amboy, N. J.
Royal Musical Five, 249 S. 9th, Brooklyn, N. Y.
Roy's Minstrels, 102 W. 8, Homestead, Pa.
Russell & De Virne, Hagenbeck-Wallace, C. R.
Ronnek, Jack, Air-Dome, Leavenworth, indef.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, indef.

Rutledge & Pickering, Crystal, Nelsonville, O.
Ryan & Richmond Co., Maryland, Baltimore; Nov. 2, Trent, Trenton.
Ryan & Wulter, Empire, Paterson; Nov. 2, Proctor's, Newark.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

S

Sabel, Josephine, Empire, Paterson; Nov. 2, Bennett's, Ottawa.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Sassarias, The, Sells-Floto, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Salma, Juno, Keith's, Prague, Austria.
Samson, Doc, Coburn Greater Minstrels.
Samuels & Chester, Vandeville, Richmond, W. Va.
Sanford & Darlington, 2422 So. Alder, Phila.
Santell, Great, Winchester Annex, 3d & Market, Frisco.
S. Van & Hill, Serenaders, B. R.
Schrode & Mulvey, Nov. 2, Polli's, Scranton.
Seabury, Ralph, 187 Madison, Paterson, N. J.
Sevengala, Original, Watertown, N. Y., indef.
Shedman, W. S., Dumont, N. J., indef.
Schade, F., Ringling Bros., C. R.
Shannons, Four, Saratoga Hotel, Chicago.
Schefels, Mable, Bell, Oakland.
Sherman, De Forest, Family, Butte.
Schnater, Milton, Palace, Boston, indef.
Scott, Edouard, Grand, Reno, Nev., indef.
Sennitt, Anne, City Sports, B. R.
Seymour, O. G., & Co., Orpheum, Brooklyn; Nov. 2, Orpheum, Harrisburg.
Shadle, Frank, Ringling Bros., C. R.
Shaws, Aerial, Ringling Bros., C. R.
Sherry, Joseph V., Sells-Floto, C. R.
Shields & Galle, Murray & Mackey Co.
Shipp, Julia & Edward, Barnum & Bailey, C. R.
Shirkart, Anson, Crystal, Detroit, indef.
Siegists, The, Sells-Floto, C. R.
Silvas, The, Orpheum, Brooklyn; Nov. 2, Alhambra, N. Y.
Silveno & Co., 2029 Liberty, Ogden, Utah.
Sinclair, Mabel, Orpheum, Kansas City.
"Six Girls & Teddy Bear," G. O. H., Indianapolis.
Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
Smedley, Elme & Co., 230 W. 34, N. Y.
Smiths, Aerial, Oct. 16-Nov. 15, Crystal, Leipzig, Germany.
Smith & Brown, Bijou, Butte.
Smith & Hearnhey, Polli's, Waterbury; Nov. 2, Shubert, Utica.
Soper, Bert, Star, Altoona, Pa., indef.
Somers & Storke, Lyric, Alton, Ill.
Somers & Storke, Lyric, Alton, Ill.
Snyder & Buckley, Orpheum, New Orleans.
Sonder, Pearl, Ringling Bros., C. R.
Spissel Bros. & Mack, Nov. 1-30, Roncocher's, Vienna, Austria.

T

Sprague & Dixon, Nov. 2, Dreamland, Newport News, Va.
Stafford & Stone, Shea's, Buffalo; Nov. 2, Keith's, Cleveland.
Stants Bros., Barnum & Bailey, C. R.
Stanley, Mr. & Mrs. Leo, Family, Scottsdale, Pa.
Stanley, B., Barnum & Bailey, C. R.
Stanton & Sandberg, Temple, Ft. Wayne, Ind.; Nov. 2, Grand, Marion, Ind.
Steinert, Thomas, Trio, 409 Lenox, N. Y.
Stewarts, Musical, Sam T. Jacks Burlesquers, B. R.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stoddards, The, 37 Kirkpatrick, Syracuse.
Stuart & Keeley, Majestic, Houston.
Stubbfield Trio, Wallace-Hagenbeck, C. R.
St. Elmo, Leo, 1553 Broadway, N. Y.
Sullivan, W. J., Lyric, Roseman, Mont., indef.
Summer, P., Four, Orpheum, New Castle, Pa.; Nov. 2, Wonderland, Wheeling, W. Va.
Summerville, Amelia, Orpheum, St. Paul.
Sunny South, Bennett's, Montreal; Nov. 2, Bennett's, Ottawa.
Sutcliffe Troupe, Grand, Hanley, Eng.
Sweeney & Rooney, 174 W. Madison, Chicago.
Sylvan, Barnum & Bailey, C. R.

The PERFORMERS

from coast to coast are compelled to sing 8 to 10 verses of Fred Fischer's latest success

"MY BRUDDA SYLVEST"

and writing for more verses.

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1431 BROADWAY, N. Y.

Thompson Sisters, Davenport, Ia., indef.
Thorne, Mr. & Mrs., 444 St. Nicholas, N. Y.
Thornton, Geo. A., Lincoln Sq., N. Y.
Thaleros, Hagenbeck-Wallace, C. R.
Tieches, The, 114 E. 2d, E. Liverpool, O.
Till, John & Louise, 989 Salem, Malden, Mass.
Tasmanians, Hagenbeck-Wallace, C. R.
Toldeo, Sydney, Lyric, Urbana, O.; Nov. 2, Bijou, Piqua, O.
Toomer, Henry B., 801 N. Pine, Hattiesburg, Miss.
Toms, Tumbling, 2780 Fulton, Brooklyn.
Tops, Topsy & Tops, Acme, Sacramento, Cal.
Towner Sisters, Gem, Connecticut, O.
Towensend, Charlotte, & Co., Nov. 2, Empire, Hoboken, N. J.
Troubadors, Three, Temple, Ft. Wayne; Nov. 2, Majestic, Cleveland, O.
Turner, Bert, Bijou, Quincy, Ill.
Turnour, Jules, Ringling Bros., C. R.
Thurston, Leslie, Bijou, New Brunswick, N. J.
Ty Bell Sisters, Sells-Floto, C. R.
Tyson Sisters, New York Stars, B. R.

U

Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Orpheum, Los Angeles.

V

Valadons, The, Keith's, Cleveland.
Valdare & Varno, Crystal, Anderson, Ind.
Van, Billy, Polli's, Waterbury; Nov. 2, Polli's, Hartford.
Van, Chas. & Fannie, & Co., 22 Hlopinson, Bklyn.
Van Diemans, Hagenbeck-Wallace, C. R.
Van, Miss M., Ringling Bros., C. R.
Van's Minstrels, Theatre, Ottumwa, Ia.
Variety Quartette, Colonial Belles, B. R.
Vasco, Ala. Acres Lane, London, Eng.
Vasco & Co., Lyric, Watertown, N. Y.; Nov. 2, Kinedrome, Schenectady.
Vedmars, The, 749 Amsterdam, N. Y.
Vermette-Carpotti Trio, 451 Brehove, Montreal.
Wheeler, The, Oct. 20-Nov. 15, Ticheys, Prague, Austria.
Victor & The Zolans, 223 Scott, San Francisco.
Von Dell, Harry, 1553 Broadway, N. Y.
Von Jerome, Miner's Bowery, N. Y.
Vynos, The, Nov. 2, Orpheum, Harrisburg, Pa.

W

Wade & Reynolds, Superba, Ga.; Nov. 2, Critteron, Savannah, Ga.
Wade, Alice Lillian, Gerard, Indianapolis.
Ward, Chas. B., Grand, Indianapolis.
Ward & Harrington, 118 Strand, London, Eng.
Ward & Hart, Museum, Phila.; Nov. 2, Jackson, Landford, Pa.
Ward & Sheppell, Al. Reeves, B. R.
Wartenberg Bros., Aquilino, York, Pa.; Nov. 2, Crystal, Braddock, Pa.
Wait, Emily, Olympic, Chattanooga, Tenn., indef.
Walker, Nella, Nov. 2, Shubert, Utica.
Walker & Magill, O. H., Greenville, O.; Nov. 2, Orpheum, Lima, O.
Walton, Irvin R., Fads & Folles, B. R.
Walton, Fred & Co., Lamba Club, N. Y.
Walsh, Lynch & Co., Irwin's Big Show, B. R.
Walsh, Mar. Fads & Folles, B. R.
Wards, The, Ringling Bros., C. R.
Watson, Sammy, 333 St. Paul, Jersey City.
Watson Sisters, Irwin's Big Show, B. R.
Watson & Little, Nov. 2, Unique, Minneapolis.
Webb, Horace, Norris & Rowe, C. R.
Wentworth, Rose, Ringling Bros., C. R.
Werdon, W. L. & Co., 1170 Rokely, Chicago.
White & Simmonds, Orpheum, Memphis; Nov. 2, Orpheum, New Orleans.
Whiteman, Frank, Anderson, Louisville, Ky.; Nov. 2, G. O. H., Wheeling.
Whitfield, Elmer, Persson, London, Eng.
Wilbur, Carl, 147 W. 45th, N. Y.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams & Gordon, Bijou, Norwalk, O.; Nov. 2, Arcade, Toledo, O.
Williams Duo, Howard, Boston.

(Continued on page 19.)

With this issue the routes of all acts and burlesque companies playing in the South or east of Chicago are given for the next two consecutive weeks. This will be continued, and is for the purpose of furnishing addresses for the Far West, which will allow of a letter reaching an act or company from any point on this side. At present letters from New York on Saturday will reach any American address in the routes. With the two weeks' routes, letters from the Pacific Coast and Northwest can reach acts in the East by the last day of the first week's engagement listed, or the first day of the second week's.

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The dandy union label,
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With it you will be able
To sweep from off the table,
Everything without the label,
Then you will be going some.

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MILLBROOK MUSIC PUBLISHING CO.

Est. 33d and 34th Streets
NEW YORK

REEVES' BEAUTY SHOW.

(Continued from page 15.)

part and in the burlesque a comedy character for which she is much better fitted. Reeves described her adequately when he declared that he was going to have her cut up and made over into a pony ballet. She was an olio feature in "The Iceman," an almost exact reproduction of "The Wise Guy," in which she previously played. Among the other olio numbers were Burton and Burton, musical. Miss Burton makes many changes of costume, but they could all be neater and better fitting, and some of the duets could have the harmony more in accord. The Madelewski Troupe of Russian dancers seems to be partly "made up" from the chorus. Half the girls do a good deal of stalling. The others work very nicely. Marty Ward and Harry Sheppell have a first rate line of talk, with the comedy resting solely upon the latter, a really funny German. *Rush.*

(Continued from page 18.)

Willard & Bond, Grand, Indianapolis; Nov. 2. Anderson, Louisville.
Williams & Segal, 37 E. Robinson, Allegheny, Pa.
Williams & Stevens, Pekin Stock Co., Chicago.
Williams & Melbourne, Flight of Princess Co.
Williams & Weston, B'way., Loganport, Ind., 26, Slipes, Kokomo, Ind.
Wilson, Musical, Pat White Gaiety Girls, B. R. Wilson, Franklyn & Co., Haumerstein's, N. Y.
Wilson Brothers, Orpheum, Butte.
Wilson, Jack, Co., Shee's, Buffalo; Nov. 2, Temple, Detroit.
Wilson, Raleigh, Campbell Bros., O. R. Winchester, Edwin, Grand, Marion, Ind.
Winklers, Madcaps, 20 Russell, London, Eng.
Winkler, D., Barnum & Bailey, C. B.
Winston's Sea Lions, Nov. 9, Proctor's, Albany.
Winter, Winona, 41 W. 64, N. Y.
Wixton & Eaton, Casino Girls, R. B. Woolcott, Alda, Vandeville, Joplin, Mo.
Wood & Woods, Singling Bros., C. R. Wood, Ralph, Lerche, Smith, Ark., Indef.
Wood Bros., Shee's, Buffalo.
Woodford & Marlboro, 1553 Broadway, N. Y.
Woodward, L. C., Grand, New Kensington, Pa., Indef.
Woodward, Ed & May, 1372 N. Humboldt, Chicago.
Wardette, Estelle, Keith's, Cleveland; Nov. 2. Lyric, Dayton, O.
World & Kingston, Orpheum, Omaha.
Wormwood's Dogs & Monkeys, K. & P. 5th Ave., Nov. 2, K. & P. 58th St., N. Y.
Worthley, Abbott, Trent, Trenton, N. J.; Nov. 2, Keith's, Phila.
Worthley, Minthorne, Trent, Trenton, N. J.; Nov. 2, Keith's, Phila.
Wotan, Barnum & Bailey, C. R.
Woulff, Edward, Barnum & Bailey, C. R.
Woulff, Mme. E., Barnum & Bailey, C. R.
Wright, Lillian, & Boys, 344 W. 45th, N. Y.

Y

Yackley & Bunnell, Family, Lancaster, Pa.; Nov. 2, Family, Shamokin, Pa.
Yamamoto Bros., Poll's, Bridgeport; Nov. 2. Poll's, Waterbury.
Yolo Alta, Okla. City, Okla.
Young, E. F., 407 W. 123, N. Y.
Young, Ollie, & Bro., Bijou, Decatur, Ill.
Young, De Witt C., Bijou, Bay City, Mich.; Nov. 2, Bijou, Flint, Mich.
Youtucky Prince, Barnum & Bailey, C. R.

Z

Zelno, Joe., 5135 Chancellor, Phila.
Zetas, Three, & Carmen, Grand, Victoria, B. C.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zech & Zech, Wheelers, C. R.
Zeda, H. L., Midland Hotel, Pueblo, Colo.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al, Gay Masqueraders, B. R.
Zinn's Musical Com. Co., Memphis, Tenn., Indef.

CIRCUS ROUTES

Buffalo Bill, Oct. 24, El Paso, Tex.; 28, Abilene, Tex.; 27, Fort Worth, Tex.; 28, Terrell, Tex.; 29, Greenville, Tex.; 30, Paris, Tex.; 31, Sherman, Tex.; Nov. 2, Dallas, Tex.; 3, Corsicana, Tex.; 4, Waco, Tex.; 5, Temple, Tex.; 6, Austin, Tex.; 7, San Antonio, Tex.; 8, Houston, Tex.; 10, Beaumont, Tex.; 11, Crowley, La.; 12, New Iberia, La.; 13-15, New Orleans, La.
Barnum & Bailey, Oct. 24, Shreveport, La.; 25, Natchitoches, La.; 26, Alexandria; 27, Lafayette; 28, Lake Charles; 29, New Iberia; 30-Nov. 1, New Orleans; 2, McCourt, Miss.; 3, Jackson; 4, Yazoo City; 5, Clarksdale.
Campbell Bros., Oct. 26, Pratt, Kan.; 27, Liberal, Kas.; 28, Meade, Kas.; 29, Greensburg; 30, Herington; 31, Clyde; Nov. 1, Fairbury, Neb.
Cole Bros., Oct. 24, Thomson, Ga.; 26, Washington; 27, Monroe; 28, Conyers; 29, Grifmu; 30, Macon, Ga.
Miller Bros., Oct. 24, Gulfport, Miss.; 25-26, New Orleans, La.
Parker Shows, Oct. 17-31, State Fair, Dallas, Tex.

BURLESQUE ROUTES

For the weeks of Oct. 26 and Nov. 2.

"L. O." indicates show is "laying off."

Americans, Howard, Boston; 2, Imperial, Providence.
Avenue Girls, 20-28, Luzerne, Wilkes-Barre; 29-31, Gayety, Scranton; 2, Bowers, N. Y.
Belman Show, Star, Brooklyn; 2, Gayety, Brooklyn.
Big Review, Bijou, Phila.; 2, Empire, Brooklyn.
Blue Ribbons, Princess, Montreal; 2-4, Empire, Albany; 5-7, Empire, Holyoke.
Bobemians, 20-28, Gayety, Scranton; 29-31, Luzerne, Wilkes-Barre; 2, London, N. Y.
Bon Tons, Gayety, Detroit; 2, Star & Garter, Chicago.
Bowers Burlesquers, Empire, Toledo; 2, Gayety, Detroit.
Briganders, Dewey, Atlantic City; 2, Star, St. Paul.
Broadway Girls, L. O.; 2-4, Gayety, Scranton; 5-7, Luzerne, Wilkes-Barre.
Bryant's Extravaganza, Olympic, N. Y.; 2, Star, Brooklyn.
Casino Girls, L. O.; 2, Olympic, Brooklyn.
Century Girls, 20-28, Bijou, Paterson; 29-31, Electra, Schenectady; 2-4, Gayety, Albany.
Champagne Girls, Star, Cleveland; 2, Academy, Pittsburgh; 5-7, Lyceum, Troy.
Cherry Blossoms, Star, St. Paul; 2, Empire, Des Moines.
City Sports, Gayety, Toronto; 2, Princess, Montreal.
Colonial Belles, Century, Kansas City; 2, Standard, St. Louis.
Cory Corner Girls, 20-28, Gayety, Albany; 29-31, Lyceum, Troy; 2, Royal, Montreal.
Cracker Jacks, Star & Garter, Chicago; 2, Standard, Cincinnati.
Dainty Duchess, Gayety, Pittsburgh; 2, Gayety, Columbus.
Dreamland, Empire, Des Moines; 2-4, St. Joe; 5-7, L. O.; 9, Century, Kansas City.
Ducklings, Columbia, Boston.
Empire Burlesquers, Monumental, Baltimore; 2, Bijou, Phila.
Fads & Follies, Greenwald, New Orleans; 2, L. O.; 9, Majestic, Kansas City.
Fashion Plates, Standard, St. Louis; 2, Folly, Chicago.
Fay Foster, Buckingham, Louisville; 2, People's, Cincinnati.
Follies of the Day, 20-28, Lyceum, Troy; 29-31, Gayety, Albany; 2, Columbia, Boston.
Frollesome Lasses, Bowers, N. Y.; 2-4, Electra, Schenectady; 5-7, Bijou, Paterson.
Golden Crook, Bijou, Atlanta; 2, Gayety, Birmingham.
Happyland, Empire, Cleveland; 2, Garden, Buffalo.
Hastings Show, Garden, Buffalo; 2, Corinthian, Rochester.
High Rollers, Gayety, Birmingham; 2, Greenwald, New Orleans.
Ideals, London, N. Y.; 2-4, Lyceum, Troy; 5-7, Gayety, Albany.
Imperial, Empire, Indianapolis; 2, Buckingham, Louisville.

Irwin's Big Show, Gayety, St. Louis; 2, Euson's, Chicago.
Jesse, Lilies, Murray Hill, N. Y.; 2, Gayety, Phila.
Jolly Girls, L. O.; 2-4, Lyceum, Troy; 5-7, Gayety, Allan.
Kentucky Belles, Star, Milwaukee; 2, Dewey, Milwaukee.
Knickerbockers, Gayety, Hoboken; 2, Harlem Music Hall, N. Y.
Majestics, Majestic, Kansas City; 2, Gayety, St. Louis.
Mardi Gras Beauties, Gayety, Brooklyn; 2, Casino, Phila.
Masqueraders, 20-28, Gilmore, Springfield; 29-31, Empire, Albany; 2, Olympic, N. Y.
Mey Maidens, Avenue, Detroit; 2, Empire, Chicago.
Merry Makers, Tivoli, Phila.
Miss New York, Jr.; People's, Cincinnati; 2, Star, Cleveland.
Morning Glories, Gayety, Baltimore; 2, Gayety, Washington.
New York Stars, Gayety, Milwaukee; 2, Tivoli, Chicago.
Night Owls, Gayety, Phila.; 2, Waldman's, Newark.
Parisian Widows, Corinthian, Rochester; 2, Gayety, Toronto.
Pat White Gaiety Girls, 20-28, Luzerne, Wilkes-Barre; 29-31, Gayety, Scranton; 2, Bowers, N. Y.
Reeve's Beauty Show, Harlem Music Hall; 2, Westminster, Providence.
Rantz-Santley, 20-28, Empire, Albany; 29-31, Empire, Holyoke; 2, L. O.; 9, Olympic, Brooklyn.
Rice & Barton's Big Gaiety, L. O.; 2-4, Gilmore, Springfield; 5-7, Empire, Albany.
Rialto Rounders, Olympic, Brooklyn; 2, Murray Hill, N. Y.
Ritckers, Lyceum, Washington; 2, Monumental, Baltimore.
Rose Spiddell, Casino, Phila.; 2, Gayety, Baltimore.
Runaway Girls, Westminster, Providence; 2, L. O.; 9-11, Gilmore, Springfield; 12-14, Empire, Albany.
Sam Devere, Empire, Chicago; 2, Star, Milwaukee.
Sam T. Jack, Academy, Pittsburgh; 2, Lyceum, Washington.
Scribner's Big Show, Standard, Cincinnati; 2, Bijou, Atlanta.
Serenaders, Tivoli, Chicago; 2, Empire, Cleveland.
Star Show Girls, Eighth Ave.; 2, Waldman's, Newark.
Strolling Players, 20-28, St. Joe; 29-31, L. O.; 2, Century, Kansas City.
Thoroughbreds, Imperial, Providence; 2, Columbia, Boston.
Tiger Lilies, Folly, Chicago.
Trans-Atlantic, Euson's, Chicago; 2, Gayety, Milwaukee.
Travelers, Empire, Brooklyn; 2, L. O.
Tivoli, Tivoli, Newark; 2, Gayety, Hoboken.
Uncle Sam's Belles, Lafayette, Buffalo; 2, Avenue, Detroit.

Vanity Fair, Gayety, Columbus; 2, Empire, Toledo.
Washington Society Girls, Empire, Newark; 2, Tivoli, Phila.
Watson's Burlesquers, Royal, Montreal; 2, Star, Toronto.
World Beaters, Gayety, Washington; 2, Gayety, Pittsburgh.
Yankee Doodle Girls, Star, Toronto; 2, Lafayette, Buffalo.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only. P. C. following name indicates postal card.

Anglin, Bease.
Andrews, Adora.
Avery, Benjamin B.
Alexander, F.
Arvola, Miss.
Armstrong, Fred M.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Aren (C. O.)
Adams, Gus.
Amati, Miss Valeri (2).
Angeline, Louis.
Apollo Bros.
Allister, Harry.
Anderson, Pendleton Anderson (P. C.)
Austell (2).
Angerome, Louis.
Barrou, Ted. S.
Busch, Johnny.
Bellong Bros.
Bell & Richards.
Boyd, Wm.
Barnes, Miss Gertrude.
Bornerman, Alfred.
Bassett, Edward.
Bentley, Arthur.
Butemen, Thomas.
Harry, Dick & Dolly.
Butter, Miss Isabel.
Brown, Mr.
Linder, Miss Grace (C. O.)
Batchelor, Miss Nettie (C. O.)
Berliner, Miss Vera.
Barrett, Pat.
Berra, Miss Mable.
Bender, Winfield.
Barnard, Joseph E.
Balser, Ed.
Bragg, Archie (C. O.)
Brinkman, E. (C. O.)
Beck, Carl E. (C. O.)
Bowles, Geo.
Belfort, Miss May.
Belmont, Freda.
Brown, Harry.
Baker & Carlisle.
Balsar, Charles.
Banner, Michael.
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Belmont, Bella.
Barry, Margaret.
Burke, Chas., & Co.
Bowman, Ivy.
Blackledge, Ruby.
Bellman, Harry K.
Bloden, Henry.
Bruce, Miss Gertrude.
Brahms, The (C. O.)
Burns, John H.
Brunnin, Miss Evelyn.
Blacher, Miss Anna.
Britt, Freddie (C. O.)
Clarence Sisters.
Chapin, Benjamin.
Carlton, Arthur.
Curjon, Allen.
Conner, M. E.
Cline, J. E.
Charters, Georgia.
Goward, J. H.
Coulting, Harry.
Clifton, William.
Carroll, Mr. & Mrs.
Camp, Frank H.
Calvert, Albert (C. O.)
Clove, Sidney (C. O.)
Clifford, Dave (C. O.)
Carline, Miss Carlie.
Carroll, Tom (C. O.)
Cook, Dick (C. O.)
Clark, Geo. A. (C. O.)
Clark, Hy. Carso (P. C.)



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Culbert, Mrs.
Centeno, Jose (2).
Crawford, J. B. (C. O.).
Crawford, Margaret (3).
Collins & LaBell (P. C.).
Cochran, Miss Ella (P. C.).
Carr, Eddie.
Cotton, Miss Lola.
Cusack, Jos.
Davin, Laura (C. O.).
Dreano, Josh.
Donald, Peter.
De Keils, Gabriel.
Denton, Ray (C. O.).
Douglas, Wm. (C. O.).
Delmore, Duane (C. O.).
Darrell & Hodges (C. O.).
Donely, Jas.
Douglas, Harry.
Deane, Walter.
Dix, Marion.
De Basilini, Vera.

De Moss, Edward.
Dalley, Bob & Nellie.
Davenport, Marie.
Dean, Professor.
Delmar, Carlotta.
Di Bella & Volpe.
Dorset, Flora, Miss.
Dumont, Charles (2).
Duggan, Archie.
Dovey, Warren.
Delong, Wheeler.
Dutton, Miss Alfretha.
Devoy, Emmett.
Dunfee, Effie.
Davis, Ed. F. (C. O.).
Eddy, Wm (C. O.).
Doris, Frank.
Dolan, Eddie (C. O.).
Dupre, Miss (C. O.).
Dale Comedy Trio (C. O.).
Donald, Mrs.
Douglas, Harry (P. C.).
Dorris Bros. (P. C.).
Dutt, Amorlath (P. C.).

Donegan, Jim (P. C.).
Devere & Pollock.
Davenport, Harry.
Dunn, Miss J. Lee.
DeVona, Mrs. Edward (P. C.).
Durant, Billy.
Edwards, Jay (C. O.).
Evelyn, Pearl (C. O.).
Emerson, E. H.
Elting, Nellie.
Eugel, Carrie L.
Emerson, Wm.
Everhart.
Evans, Miss Ann.
Eddy, Wm (C. O.).
Early, Emma (C. O.).
Esterbrook, Fred's (P. C.).
Ellis, Melville.
Evelon, David M.
Emerson, Jas.
Earl, Lois Lee.
Fannon, Wm. A. (P. C.).
Fisher, Miss Minnie.

Fox, Miss Olivet.
Frascona, Menotti (C. O.).
Fitzgerald & Wilson (C. O.).
Felix, Seymour (P. C.).
Ford, Mrs. Max (P. C.).
Fullkell, Paul.
Farrow, L. K.
Forbes, Frank & Grace.
Fagan, Barney.
Frencell & Lewis.
Fox & Rogers.
Figaro, Marcellos.
Foreman, Robt. N.
Ford, Miss Edith.
Fays, The.
Feurt, Lois (C. O.).
Fox, Charlotte.
Forrest, Great.
Francis, Miss Emma.
Fret Trio (C. O.).
Harrison, Charles.
Fox & Summers (C. O.).
George, Mrs. Dandy.

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Gulich, Gus.
Graham, Miss Gladys.
Genaro, Tom.
Gordon, Miss Cecil.
Godfrey, Hal.
Garrick, Richard.
Gerrin, Miss Marie.
Gilleeny, James.
Gordon, Ruth.
Gardner, Mamie.
Gould, S.
Green, Harry.
Goddard, Stanley (C. O.).
Gelman, Herbert (C. O.).
Gardner, Mrs. E. L.
Gibson, Chas. T. (C. O.).
Harcourt, Miss Daisy.
Herun, H. (P. C.).
Hicks, Leonard (2).
Harriss, Elec. Ballet Co.
Huversly, Tom. (P. C.).
Heras, Wm. (2).
Holland, Miss Lay.
Hale, Willie.
Huntress (C. O.).
Hufford & Chane.
Heyer, Miss Gertrude (3).
Hart, Charles (2).
Hayes, Edmund.
Hugotun, Hugo (2).
Harrison, Charles.
Hutchinson, Willard H.

Hutchinson-Lusky Co.
Hulker, Edith.
Heck, W.
Harris, Ida C.
Holmes, Carla.
Huntress.
Hause, Emilie.
Hammond, Chas.
Hunningham, Albert (C. O.).
Hamlin, Paul (C. O.).
Harvey & Farrell (C. O.).
Hodges, James (C. O.).
Hart, Henry (C. O.).
Humeal, Prince P.
Innes Band Mgr. (C. O.).
Green, Harry.
Irwin, C.
Jacobs, Miss Thresa (2).
Johns, Harry (C. O.).
Jarron, Emil (C. O.).
Jaffey, Phil.
Jefferson, Thos.
Jones, Margaret Gywn (2).
Johns, Johnny.
Kelvan, J. J.
Joyce, Miss Lottie.
Johnstone, Gordon.
Juniper & Hayes (P. C.).
Jewling, S.
Kelvan, J. J.
Kewley's Marionettes.
Kewley, Miss Edna.
Kelly, Frank.
Kyle, Ethel (C. O.).
Kane, Genevieve (C. O.).
Keller, Joseph (C. O.).
Kilgann, Sam.

Krichs, K. (P. C.).
Kahner & Brown.
Knowles, Almon (4).
Kenney, Chas. E.
Kelsey, A.
Kleemy, R.
Kelly, Walter C.
La Salle, Jessie (C. O.).
Lena, Lilly (P. C.).
Linton, Harry B. (C. O.).
Loretta, Otto.
Landres, Patsy.
Leon, Nellie.
Lelma, Louis.
Leilott, Arthur.
Lyons, Floasie.
Lubelskin, Tony.
Love, Frankie.
Le Pelletier Family.
Lewla, Etta.
Lester, Eddie (C. O.).
LeCall, Ed. (C. O.).
Lee, Minnie.
Lamut, J.
Logan, Bruce.
LaMont, Grace (C. O.).
Lazro, Duncan (C. O.).
Lennon, Herbert (C. O.).
Langdon, Hardie (C. O.).
Love, Joe (P. C.).
Leo, Bon (2).
Logan, J. A.
Lorenz, John (P. C.).
Levy, John (P. C.).
Lester, Harry.
McWade, Margaret.
Montgomery & Moore.
Mitchell, Miss Mamie.
Mitchell, Frank (C. O.).
Mann, Billy (C. O.).
Mack, Floyd (C. O.).
Marcla, May (C. O.).

Milton, Harry (C. O.).
Medallion Trio (C. O.).
Moore, Herbert (C. O.).
Moore, Geo. Austin.
McDonough, Ethel.
Marshall & King.
Morrelle, Bertha M.
Major, Frank.
Marville, Dan.
Marx, Julius W.
Manola, Jesse A.
Malcolm, Annette.
Mullen, Mrs. J. H.
Murray W.
MacFadden, Mr. & Mrs.
Martin, Frank W.
Mills, Phil.
Moore, James A.
Miller, Edgar M.
Mainville, E. C.
Matties, Hugo.
Myers & Meer.
Morrison, Lee.
McKenzie, B.
Moore, Snitz.
Mack, J. D.
Moy, Miss Hazel A.
Minton (C. O.).
Mack, W. J. (C. O.).
Morris Three (C. O.).
Monahan & Sheehan (C. O.).
Matsumoto & A'gaw.
Mende, Mrs. Hy. (P. C.).
Mullen & Cordill.
Marrolet, Miss Lena (P. C.).
Myers & Rosa (P. C.).
Melville, Miss Mae.

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62 Grand Opera House Bldg.

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McConnell & Simpson (8).
Macomber, Mrs. Geo.
Mann, Danny.
Murray, Tom.
Melrose, Elmer (4).
McVeigh, Johnny (4).
Mihaco, Steve.
Matheln, Juggling.
Marnetto, Harry (1).
C.
Martini, Bob.
Mall, Miss Blanche (2).
Murray & Lane.
Mueller & Mueller (C. O.).
Niles, Vergenia (2).
Norton, Mrs. Ned (C. O.).
Nulle, Jos.
Nelson, Agda.
Nelson, Agnes (2).
Nile, Grace.
Nornington, Harold J.
Newell, William (C. O.).
Newcomb, Lew H. (2).
Nile, Emily (P. C.-C. O.).
Nelson, Jr., Artie (C. O.).
Olliphant, Billy Petrie (C. O.).
Ogules, Harry.
O'Rourke, Eugene.
O'Neill, Sake.
Olmone, Jack.
O'Neill, Emma (C. O.).
O'Rourke, Jr., Jas.
O'Connor, E. P.
Ortman Trio (P. C.).
Owen, Mrs. May (P. C.).
O'Neill, Jack.
Ham, Mrs. H.
Patterson, Sam (P. C.).
Plankleb, Harry (C. O.).
Patterson, Rayard.
Plarch, Gene.
Price, Beatrice.
Pembroke, Kitty.
Pond, Dave O.
Purdy, Francis.
Prideau, Steve (C. O.).
Pratt, Jack.
Quartette, The.
Redwood & Gordon (P. C.).
Redford, Alfred (P. C.).
Ryan, Mrs. T. J.
Rogers, Norman.
Ryden, C. (P. C.).
Rendehman, Chas. (P. C.).
Robinson Parquette Trio.
Rowel, Frank (P. C.).
Redwood, Frederick.
Reynold, Max (C. O.).
Reno, C. H.
Ridley, Henry.
Ramsey, Geo. O.
Raymond, Melville B.
Ray, Anna Eva (C. O.).
Riaz, Mne.
Rose, Adam A.
Reed, Alex D. (2).
Royer, Augustine.
Reynolds, John B.
Robinson, Ada E.
Rennings & Brown.
Rankin, J. McKee.
Rice, Beale.
Rosenberg-Keogh-Hill.
Russell, Miss Mona.

Bosina.
Raymond, Melville B.
C. (O.).
Ray, Elisabeth (C. O.).
Rennce Family, Mgr. (C. O.).
Reinhardt, Cyrus (C. O.).
Rennce, Sigmond (C. O.).
Roberts, Signa (C. O.).
Smith, J.
Shulner, Ferna (C. O.).
Shadrick, James A.
Sin Clair Sisters.
Spencer, Lloyd.
Springfield, Harry.
Schlichtner, Ubert.
Shaffer, Harry.
Smith, Harry H.
Sattel Bros.
Star Spangled Banner Co.
Stokes, Minnie.
Spong, Hilda.
Stevens, Mike J.
Sommers, J. T.
Scherzer, Marie.
Sutherland & Curtis.
Snook, E. J.
Sargent, S. P.
Sharrocks, The.
Sheldon, H. S. (C. O.).
Swor, Bert (C. O.).
Sutherland & Curtis (C. O.).
O.
Stine, Chas. J.
Shoff, Ada R.
Stagpoole Trio (6).
Sylvester, Geo. (C. O.).
Sorenson, Leo (C. O.).
Stevens, Leo.
Stuart, Miss Dorothy.
Shelton, Byron.
Shelton, Ruby.
Splink, Mrs. Mollie.
Splink, Geo. A.
Shields & Galle.
Seallun, Frank (C. O.).
Shilton, R. B.
Stevenson, Geo.
Stevenson & Nugent.
Thompson, Clara (2).
Thompson, Frank A.
Taft, Miss Billy.
Thomas, Miss Norma.
Thompson, Eph.
Truman, Wallace.
Trickey, Miss Coyde.
Tully, May (2).
Travers, Miss Bella.
Tom Jack Trio (P. C.).
Thurber, Mairana.
Thomas, William H.
Taylor Twin Sisters.
Olpas & Hella.
Uyatt, Miss Ida.
Vardon, Perry & Wilbur.
Van de Koor, Herman.
Van, C. A. (C. O.).
Vend, George.
Valley, Camille.
Vivian, Annie (C. O.).
Weston, Miss Emma.
Welch, George.
Watch, C. Gilling.
Willard, Alice (C. O.).
Wesman & Fields.
Well, Mr.
Wetherall, Harry.
Williams, Leon.
Wilson, Harry.
Wilson, George.

Wolfe, Grace (2).
Woycke, Victor.
Wynn, (Felix).
Winner, Ellie (2).
Welch, Pauline.
Whitely & Bell.
Ward, K.
Williams, Dot.
Willing Brothers.
Winter, Banks.
Woodman, Joseph.
Wright, Mrs. Fred.
Ward, Miss May.
Willard, Alice (C. O.).
Williams, Arthur (C. O.).
Warren, Day & Warren (C. O.).

Wheeler, Zelma (C. O.).
Williams, Male (C. O.).
Web, Grover.
Wilson, Samuel (P. C.).
West, Ed.
Ward, Hugh J. (2).
Wilson, Donald (P. C.).
Watpert, A. W. (P. C.).
Winslow, Miss Leah (P. C.).
Weston, Willie.
Wilton, Tom.
Waite, Willie.
Yates, Aubrey (C. O.).
Young, Mrs. Wm. (C. O.).
Yoccarra, Mr.
Yule, Mabel.

and spontaneity seldom viewed in burlesque. The dazzling, shoddy garments worn by the very audacious girls presented a magnificent spectacle, surrounded by a similar attractive array of female principals who can sing and act. The betting is colossal, showing the interior of an ancient Egyptian manolion, with huge columns and historic anclency as near as an artist can describe. When the ostensibly expensive costumes mingle in the evolution of spirited numbers the comedy bits extracted by the two comedians are uneventful and become unimportant. There is no tangible connection in the comedy items. "Electricity is Life" is an insipid absurdity. It is a satire on an electric belt. The women principals have the advantage. They can sing and wear nice clothes. Helena May hasn't the opportunity deserved. She is a first-rate ingenue and needs matrilal. Gladys Carlyle, improved in voice and face since last season, and reaches her high notes with more ease and modulation. Clara Raymond is versatile. Guilla Albert is possessor of a powerful cultivated soprano voice and knows the artistic methods usually proficent with singers of her kind. William Mausey is one of the comedians. He does very well in German character, better than anything he ever attempted. John Lorence acted as his accomplice or "side partner." His physiognomy was made up to represent something between a tramp and a problem. One of the funniest things in the show is the burlesque "Salome" dance of Arthur (Bedini and Arthur). The audiences here are quite intimate with the "Salomera." Among the bunch of choristers is one tall prominent maiden whose evident purpose is to outdo the others in activity. She is a typical chorus girl and a rare example. The program gives her name as Bertha Bernstein. Her vocation is that of a "guest," and she mingles with the others, but unlike the others. The olio is the strong feature of the show. The Columbia Musical Sextet, composed of women, showed ability in handling brass instruments, and the selections were liked. John J. Black and Maurice Frank Co., including Helena May, presented a playlet "The Advance Agent," which tells a good interesting story, and well played. Falardo gave his musical imitation, and scored. Bedini and Arthur are the features and scored a great big hit with comedy and juggling. The act is better than last season. Brizano Trio, operatic singers, came in for their share of applause. The Star and Garter patrons like good singing, as was evidenced by the generous applause.

EMPIRE (I. H. Herk, mgr.).—The "Imperialists" return engagement.

SID J. EUSON'S (Sid J. Euson, mgr.).—Non-sensical particles of familiar but singularly pertinent elements, intermingled with pleasing musical numbers, make up the "Gris From Happiness" combination this season. When it is considered that the same name contributed one of the most doleful and decrepit shows in the Eastern Wheel last season, the renovation must have been a task, and the producers deserve unstinted credit. It is evident that those who arranged the present outfit have been more rigorous and collective, especially in the equipment. There is a regenerating atmosphere even in the distracted "bits" and "ad lib." convention alities which seem to uphold the first part, "Two Hot Nights." The material fails to convey the impression of the title; in fact it does not particularize anything. Whatever is served is handled gratuitously without warning or respite and with inevitable purpose. There is, of course, no plot or story to disturb the auditors with, but in spite of that the house laughed at every opportunity, and that was often. There is a good comedian with his name in large type. He

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG,

VARIETY'S Chicago Office,

Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—Several acts new to Chicago, or making the first appearance in the West, held foremost interest among a well-selected bill on Monday night. The newcomers are Homer Lind, Mile. De Dio, Henry Meyer, Merlan's Dogs and Matthews and Reece. One of the most artistic achievements in vaudeville in years and undisputedly the best number of its kind seen here was furnished by Homer Lind and three others in "The Opera Singer." Besides the gifted singing of Mr. Lind, which raised storms of hearty applause, the vehicle is cleverly arranged, and contains logical sentiment and truth, scoring heavily. Following Mr. Lind, Henry Meyer, a Chicagoan, introduced expert piano playing and a routine of bright remarks, creating a furore. He made a real hit. Mile. De Dio offered an electrical dancing novelty. The light effects and environment are beautiful, an improvement on similar acts seen here. A genuine novelty in the vaudeville play arranged by E. Merlan. It is an elaborate animal act and held the interest until the finish. Ezra Kendall, the headliner, has a string of good stories and yarns, and he delivered them in his usual way. Some of the talk is rehearsed, but it served. Matthew and Reece, man and woman, the latter acting as assistant, introduced remarkable feats in jumping over tables, chairs and barrels. It is a good act of its kind. Peter Donald and Meta Carson showed the same scenic comedy singing sketch, with satisfactory results. Foy and Clark are again seen in "The Spring of Youth." The novelty is worn off. Leeds and LeMar did very nicely with singing, talking and burlesque boxing. They were on rather early. Frederick Musical Trio, two men and a woman, played brass instruments with skill, but the comedy is ineffective. The Cowboy Quartet sang well-chosen songs. Appropriate attire gave the act good effect.

STAR and GARTER (U. J. Herrmann, mgr.).—"Three Weeks in Egypt," the opening conception served on the west side by Sam A. Scribner's "Big Show," starts with a dash of vigor

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HYDE & BEHMAN AMUSEMENT CO.,
TEMPLE BAR BUILDING,
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is Billy W. Watson, first appearance in burlesque in three years. Mr. Watson is a German comedian. He has a droll sense of humor with a dialect that is perfect and consistent. One noticeable peculiar trait in his convincing method of delivery and expression. He kept the action lively throughout. "The Gay Modiste" is borrowed from the "Trans-Atlantics" of last season. It sustains the ginger of them. A familiar "card game" and a revised "crying" scene reminiscent of Weber and Fields, produced laughter. The other male characters are an Irishman and an individual resembling a Westerner, neither containing a surmise of humor when not clustered with Watson, probably owing to the fact that material favored the latter and he was able to handle it with effect. Lissie Freigh, who is mentioned in the program, did not appear. Mabel Leslie, a tall blonde, replacing her. Miss Leslie resembles the other, even to her smile and mien. She has a better voice, but should not wear ankle-length dresses. She is too tall for that. Tights give her a splendid appearance. Minnie Gordon plays a spinster well and Nellie Watson, an extreme blonde, is active in numbers with a congenial part. Harry Kohler does better than ever. His Hebrew has more scope for individual recognition and he makes himself worthy. Florence Belmont, a black-haired dame of plump proportions and good face and figure, made herself conspicuous. There are sixteen girls in the chorus. They are not particularly good looking, but energetic and make effective pictures in ensembles. The costumes are pretty. The garments in the stirring finale and tableaux offered cause for demonstrations. The burlesque band is one of the best things in the show, and the "Taxicab" number, the girls playing the chorus with auto horns, was liked. Marcle Austin

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pleased with songs in the olio. Ed. Rogers and several choristers presented a spectacular combination of plantation songs and dances, making a very good impression. Harry Kohler sang like a parrot and the Monarch Comedy Four joked and sang harmoniously, while the Millars Musical Four played various instrumental selections, showing skill and ability. The show is an innovation compared with last season.

OLYMPIC (Abe Jacobs, mgr.).—Flo Irwin and Co., "Six Little Girls and a Teddy Bear"; Murray Sisters, James H. Cullen, Ward, Klare and Co., Hibbert and Warren, Byers and Hermann, The McCarrers, Gehan and Spencer, The Tanakas, St Stebbins, Leslie Hawkins.

HAYMARKET (W. V. Newkirk, mgr.).—Hal Davis and Co., "Ten Dark Knights"; Kitababasi Troupe, Four Casting Dunbars, "The Singing Collieries," Henry Clive and Co., G. Herbert Mitchell, Asher B. Samuels, May Radell's Scarecrows, Nadell and Bell, Albertus and Altus, George Pearl, Munger Brothers.

NOTES.—Joe Howard has been appointed manager of the "Greater New York Stars," assuming his duties this week.—Straight vaudeville will occupy the preliminary weeks at the Olympic Music Hall when that house starts on its new policy week after next. Later on a small stock company with a chorus will be installed, giving a three-quarter hour performance. Two shows a day will be the rule.—Frank and Gertrude Fay introduce a novel quick change effect in their new sketch, called "From Black to White." They make a complete change from black to white face in two minutes in view of the audience while going through a dancing number.—William Flamen and Laura Booth have formed a combination and will shortly enter vaudeville with a new singing and talking act. Mr. Flamen discovered his new partner in this city last week. Miss Roth is the possessor of a powerful mezzo-soprano voice and is, besides, a good actress. She is well known in the Middle West, having played in vaudeville for some time.—Tony Wilson and Heloise have been booked jointly with the Amores Sisters for the Orpheum Circuit. Both acts have United contracts covering a period of two years. Neither of the acts will be seen in the East this season.

—Werner, Ottman, Green & Co. are building a vaudeville theatre on Madison Street, near Ashland Avenue. It will open in about two weeks. Werner and Ottman are Chicago merchants, and Mr. Werner is the father of Miss Werner, of Green and Werner, the "Jungle Babies," whose last appearance was at the Auditorium last fall. —Gerald Griffin, who supported Ed. Connelly in "Marse Covington" last season, is now a member of Wilton Lackaye's company.—Reid and Gilbert will produce late this season a comedy sketch with a touch of pathos, written for them by Irvin B. Lee.—The Auditorium has a dramatic attraction this week. It is the "Lion and the Mouse," which played at a downtown house recently.—The Langdons returned to vaudeville after several weeks of one-night stands with "The Show Girl." They are now in the vaudeville for the Western Vaudeville Association.—Camille Person opens on the Inter State circuit Oct. 26.—Eugene Jerge and Edith Hamilton, of Jerge, Aleene and Hamilton, were married several weeks ago.—Holcombe's Rube Band and Anna Woodward will make their appearance in New York sometime this fall. This is a Western act, having opened at the Olympic several weeks ago and proved a success.—Harry Bond, of Willard and Bond, became heir to considerable mining property in Colorado by the recent death of his father. The estate is in the hands of the administrators and will be divided this fall.—Ben Bradbury has replaced Wilton Taylor in "The Girl at the Helm" at the La Salle.—Wm. A. Inman, with the "Golden Crook," will produce a new act in "one" late this season.

DENVER

By CHAS. LONDONER.

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Clifton, entertaining novelty, carried largely by the capital dancing; Barry and Hughes, "A Story of the Street," sketch skillfully written, but the handling by the principals is rather ordinary; Frank McCrea and Co., seven minutes well spent in a striking exhibition of marksmanship.

CRYSTAL.—Four Hodges, musical, good; Sophie Everett and Co., dramatic playlet, full of action and takes well here; Pierce, counter singer, an undoubted hit; Tyler Brothers, rapid fire talk and songs, go great; Richard Burton, Ill. songs.

NOTES.—Genial Bill Weston (he of the patent shirt front) was ill for a few days, but is able to sign contracts now. It is rumored that Bijou will go back to n. p. after several weeks of vaudeville.—Political meetings have cut into theatrical business.—Harry Beaumont is in Denver, returning from St. Joseph. He has some big vaudeville deal on hand.

is novel, Margaret Wycherly and Co. has a new playlet, "The Locked Door," that just escapes being "mellodrammer," and is exciting and interesting, with a strong plausible story. The Tuscan Troubadors, six of 'em, sing grand opera airs well. Harry Gilfoil has a lot of new stuff and goes great. Gillett's Dogs and Monkeys; the Otto Brothers, as German talkers; the Casares Life Guard in a good military act; Bessie Valdaire's Cyclists; Ed Morton, vocal humorist; Devere and Greenwood in a fair character sketch; Fred Watson and the Morrissey Sisters complete the bill.

ORPHEUM.—Four Morton's, Alex Carr and Co., Daisy Lloyd and the Australian "Tree Fellers" are headlined and pulling strong. Daisy jumped instantly into favor, her song "Padding," during which she pulls off her shoes and stockings, proving a "scream." Her fishing song goes well, too. She keeps up the family reputation. Barry Lupino, the English dancer, grew more popular at each performance. Donat Bedini and his dogs deserve a better place than as the opener. Allan Shaw is a wizard with the coins, and pleased with a novel act. McMahon's "Minstrel Mads" held over with the "Tree Fellers."

NOTES.—The strike of Union musicians at Keith's Bijou Dream lasted just twenty-four hours, for the boy drummer agreed, after all, to join the Union.—Fred C. Curtis, the vaudeville agent, who had a bureau of his own here, has joined forces with William Morris, Inc., and will have charge of the vaudeville bookings for the New England houses connected with the Morris Circuit.—Harry L. Ball, who has been assistant to W. T. Grover at the Orpheum, has retired, and J. A. Cowan succeeds him.—Cliff Gordon, "The German Politician," has commissioned Ernest L. Vaitt, press agent at the Orpheum, to write a four-act play around his character of the German.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—With ten of the fourteen acts being new here, there was refreshing novelty to this week's bill. The "Kluge" started slowly and dragged considerably, but with the appearance of the Kellins in their capital acrobatic novelty, held over, a rapid-fire pace was set which lasted; Leo Dittrichstein's breezy farce, "Button, Button," etc., furnished entertainment. It is well constructed and admirably presented. "Weaving the Net," a dramatic playlet by Edward Elmer and presented by Lisle Leigh and Co., started off well but ended poorly. The sketch was received mildly. Quinn and Mitchell had their initial showing in "The Land Agent." Nothing better in the talking sketch line has been seen here. It is well written, bright, funny and the sentimental touch at the finish is well placed, scoring a deserved hit. Coveney and Mantel rehearsed old material in a talking and singing number, the few new gags being lost in the avalanche. Van Camp pleased with cleverly.

(Continued on page 25.)

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October 26

2nd WEEK

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TALK OF COMBINATION.

(Continued from page 3.)

throw the Pantages Circuit and the Western States Managers Association into relief as the only vaudeville opposition in the Far West.

Pantages has been developing a considerable and unanticipated strength of late. The reports of California being invaded by him to complete his Northwestern circuit may have hastened the Orpheum-S.C. move, although the present pilgrimage of Messrs. Beck, Meyerfeld and Considine to the Coast may bring results not now looked for, and which will have a bearing upon the future of Pantages possibly; also the W. S. M. A. The latter is distinct from the Western Vaudeville Association in Chicago.

Pantages is operating independent vaudeville theatres in several towns besides Seattle, Spokane and Portland, where also the Orpheum and S.C. have houses, the "Orpheums" under the joint control of both.

An agreement between the Orpheum and Sullivan-Considine would bring about a large saving to each on transportation of acts from Eastern points to their Western theatres and return.

Mr. Considine before leaving spoke most optimistically of theatrical conditions in the West.

"With a single exception," he said, "our houses are doing about the same business as at this time last year. I do not believe that the business varies relatively in any town by more than \$100. We, in the West, have an advantage over the Eastern showmen just now for business depression has

not hit our territory in any such degree as theirs.

"The exception to the rule of prosperity is Butte, Montana. That city is supported by the copper industry, and for all theatrical purposes is dead under the present conditions in the copper market."

To an inquiry as to the line-up of vaudeville forces in the Pacific Coast territory Mr. Considine said:

"The business in California has only two factors, Sullivan & Considine and Alexander Pantages. The Western States people are out of the reckoning, having only two weeks in the State. In many towns we are in active competition to Pantages, who is making his bid for about the same class of patronage as we are.

"There have been reports of Pantages planning to go into San Francisco, but this does not give us any concern. To get into the coast metropolis it would be necessary either to accept an old house or make a very large investment of money.

"We are now prepared to offer eight weeks in and around San Francisco. There are already two houses in the city under our management and next month we will open a new theatre out at North Beach, making three in the city proper. In addition to these we have Los Angeles, Oakland, Sacramento and Stockton, not to speak of a number of smaller establishments all over the State playing smaller shows.

"We have been trying for some time to arrange a system by which we can start a whole show at Minneapolis and play it for a large part of the circuit intact. Local conditions have made this a difficult problem, but we are able to keep a show in its original form for eleven weeks or so, breaking it up somewhat at Portland, Ore., and bringing it together later.

"There is a misapprehension on the part of many artists as to the houses in the far West playing Orpheum Circuit acts. Many appear to believe that those four theatres were taken out of the Sullivan-Considine Circuit. Such is not the case. On the contrary we have added them to our interests, maintaining the circuit just as it was before the arrangement was entered into."

Mr. Considine added that in the event

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of the combination of popular priced vaudeville houses becoming a reality there would probably be a general merging of interests, but declared that Sullivan & Considine would by no means lose its identity as a firm.

(Continued from page 23.)

handled feats of magic and finished strongly with the assistance of a well-trained pig; the latter portion of his act being novel. Until they got down to the dancing Burt and Bertha Grant moved along slowly. The man put a good finish with some capital tapping. The Five Avolos furnished one of the best-liked acts. They have brightened up their offering since last seen and with the exception of one stereotyped number, all the selections on the xylophones are new. The Avon Comedy Four made its first appearance in a long time. The rough-house comedy fitted in the spot next to closing, caught the house with a whirl and the act went through with a rush. Ruby Raymond and Co. have a better act than when she last appeared here. The talk needs sharpening and Miss Raymond will improve when she stops screeching. Charles Herrera, in an aerial act of familiar type; Marguerite Arnold, a songstress who imitates, and Tanna, a juggler, all new here, filled out the bill. The Kyasayas, a foreign act having their first Eastern showing, are under New Acts.

FOREPAUGH'S.—Business improved this week, probably resulting from the appearance of Bob Fitzsimmons as the feature attraction. The management entertained several hundred newsboys at each performance. Fitzsimmons was accorded a hearty welcome in his sketch with his wife, Julia Gifford. The act made the hit expected. Cliff Gordon failed to appear, illness being announced as the cause. In his place was Harry Thomson, "The Mayor of the Bowery." He did his usual long-distance act, coming back for every smile. He won plenty of laughs and scored with much of his talk. A badly-written sketch called "Miffed Life" was offered by "Kiss" James Raymond Glenroy and Charles E. Bunnell. The pair did as well as possible. John Le Clair did well with his juggling act. Le Clair works cleanly and sure and has two or three novel tricks which caught on. His act was very well received. Little merit could be found in the talking act of Lard and Serge, the men smothering their words and indulging in efforts to reach comedy that were senseless. Vaughner and Patterson, colored, opened the bill. They have a good dancing finish, if the woman would keep quiet and allow the audience to pay attention to the man. She should discard a blue ribbon from her wrist. It does not fit the yellow dress. Gertrude Black pleased with her songs. She makes a nice appearance and the audience liked her well enough to join in. Aldo and Vannerson closed the show with a rough comedy bar act which met with favor.

ATLANTIC CITY

By SIG.

YOUNG'S PIER (Ben Harris, mgr.).—Joe Hart's "The Police Inspector," fine; Swan and Bombard, grotesque acrobats, great; West and Van Stelen, musical, good; Madge Maitland, comedienne, fair; Great Escatel, contortionist, good; Charles F. McAvoy, imitations, ordinary; Frank Bowman, comedy magician, good.

SAVOY (Harry Brown, mgr.).—Moore and Young, songs and dances, great; Miller and Candy, comedy acrobats, fine; Ned Nelson, comedian, good; Billy Bowers, colored comedian, good; Joe Moreland, great.

NOTES.—Manager Fernan states that for the first time in its history the Steeplechase Pier will be kept open with m. p. all winter.

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GABRIEL AS NEMO

LAMAR, Asst. Stage Mgr.

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Mgr. ALF. REEVES.

"Night in an English Music Hall"

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Oct. 19, Proctor's, Newark.

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UNITED BOOKING OFFICES, NEW YORK.**Lillian Hale ^{AND} Co.**Presenting "THE PHANTOM RIVAL," written by SAGER DEAN.
One of the best laughing high class farcical playlets in vaudeville.
Big Success on Sullivan-Considine Circuit. **TIME EXTENDED.****DeVelde & Zelda**
Artistic Equilibrists

Playing the Poli Circuit. Direction E. S. KELLER.

SCOTCH SONGS.

SCOTCH DANCES.

JOHNNY DOVE AND MINNIE LEE
"THE DANCING BURGLAR"

Pirates, beware; this act is like the Thistle, you can look but you must not touch.

SCOTCH DIALECT.

SCOTCH COMEDY.

HOLCOMBE'S RUBE BAND
AND
ANNA WOODWARDFifteen People. Distinct Novelty. Big Success.
Booking through WESTERN VAUDEVILLE ASSOCIATION.**Billy Beard**

"THE PARTY FROM THE SOUTH."

K. & P's. 125th St. next week (Oct. 26)

Direction AL. SUTHERLAND

FRANK M. RICE [FORMERLY COMEDIAN of]
SCHROCK and RICE

WILL HEREAFTER WORK WITH HIS BROTHER.

ACT TO BE KNOWN AS

Frank and True RiceA conglomeration of Comedy-Acrobatic-Bicycling; something sensational, funny and entirely new. **WILL BE READY NOV. 15th. OFFERS INVITED.**
Address FRANK and TRUE RICE, 1223 State Street, Milwaukee, Wis.**MABELLE ADAMS**

Direction, AL SUTHERLAND

VAL TRAINOR**"THE ORIGINAL HAPPY JAG"**

Who steals my purse steals trash. Who steals my act will get a tap in the neighborhood of the chin.

WESLEY & PINCUS, Referees**MLLE. Alice Lorette**With her CELEBRATED WHITE SETTER MODEL DOG, "BEN." Prize Medal at Paris.
Oct. 19th—Lincoln Square Theatre. **WM. MORRIS CIRCUIT.****Claude Roode****AMERICA'S PREMIER
SLACK WIRE ARTIST**

Oct. 26th, Proctor's, Albany.

Direction **ED. S. KELLER**, St. James Bldg., New York**LEWIN MARTELL, Xylophonist**Not the world's greatest; but the GREATEST Greater of the World's Greatest.
The only man playing the entire List's "Rhapsody No. 3" as it should be played, and a repertoire of 400 solos.
Soon to be associated with MUSICAL LOWE. This act for phrasing, technique and a knock-out will follow any xylophone act for money or glory. A contest from other xylophonists would be very acceptable.**LOWE and MARTELL****LEED AND LE MAR**Australia's Burlesque Sketch Artists. Introducing their Original Boxing Act.
COMING EAST. Address care WHITE RATS, 1553 BROADWAY, NEW YORK.**JOHNSON STUDENTS**

CLUBMANIACS IN "ONE YELL."

Agent, PAT CASEY.

A SOLID HIT

**HARRY CLAY BLANEY
KITTY WOLFE**

AND COMPANY

IN THE WHIRLWIND COMEDY,

"THE BOY, THE GIRL AND THE COUNT"

BY EDWARD WEITZEL.

BOOKED BY PAT CASEY.

MILWAUKEE, MAJESTIC, OCT. 26.

HAYMARKET, CHICAGO, NOV. 2.

"AMY LESLIE" (Chicago Daily News) SAID:

Majestic Has Remarkable Bill.

At the Majestic Theatre this week there is one of the most remarkable bills that handsome playhouse has put up this season and it will be hard to beat it all year, for nearly every other act is a regular headliner and some of them both novelties and sensations. Kitty Wolfe, who in spite of her Teutonic name is Scotch from her deep heather blue eyes to her twinkling feet, is a welcome prodigal daughter who has returned to the vaudeville fold and she comes finely escorted by her husband, the clever, unusual and Cohanesque young comedian, Harry Clay Blaney, and a good company which Harry has selected and a smart little farce which was written outside the Blaney family and is therefore a novelty in itself. Edward Weitzel wrote the playlet, "The Boy, the Girl and the Count," in which Blaney and Wolfe appear, and it gives to Harry that delightful young harum-scarum, Willie Die, to play under similar circumstances considerably curtailed to those which have governed Blaney's riots of popularity over the West Side. Kitty Wolfe plays Dora Darling, the target for all of Willie's wildest escapades, and together this interesting couple provide a half-hour of capital fun and much applaudible talent and art. Lucius Henderson, Dolly Trupple and Billy Hal assist admirably and there is a natty scene of some pretensions to the little farce. Kitty Wolfe is one of the brightest comedienne, story-tellers and bouffe singers in the country, and she dresses tastefully, dances, jokes and acts with equal art. Mr. Blaney is a tremendous card out West and he will build his following wherever he goes and as fast as he travels. They are exceptional vaudeville artists.

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 Call, Write or Wire.

NONE TOO BIG.
 Send open time and lowest salary.

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Matsumoto and A'gawa

JAPANESE TROUPE

NOW BOOKING FOR SUMMER SEASON. Address to

REICH & PLUNKETT

1133 BROADWAY, NEW YORK CITY.

ELMIRA, N. Y.
 FAMILY (G. W. Middleton, mgr.)—Woodford's Educated Animals, strong act; Johnson, Davenport and Ladello, well received; Whitman and Davis, in "His Little Game," good; Gardner and Golden, strong; Jack and Bertha Rich, excellent.—**RIALTO** (F. W. McConnell, mgr.)—

Jeannette Marshall, Olga Sartone, Laura Nolan, Essie Booth, Sue Dale and Tricie Bennett; good bill. J. M. BEERS.

EVANSVILLE, IND.
MAJESTIC (Edwin Raymond, mgr.)—Cowles

Laddie Cliff

A Pronounced Hit.

At the ALHAMBRA THIS WEEK. NEXT WEEK (OCT. 26) GREENPOINT.

Davenport Bros. and Miss Emily Francis

Presenting their One Act Musical Comedy,
"THE WRONG MAN, or Left at the Finish."
SPECIAL SCENERY AND PAPER.
WARNING TO MANAGERS, AGENTS AND PERFORMERS.
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Kalmar and Brown

The dancing team that set Broadway talking on their initial New York performance at Hammerstein's (Oct. 19).

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Superba" and "Fantasma" stars now in vaudeville

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"JUST KIDS"

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PAT CASEY, Agent.

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Great Success Everywhere. Next season seven people. New Record for a Mile 12 1/4 Seconds.
Oct. 26, Bennett's, London, Canada. AL. MAYER Steering.

Valerie Bergere

AND HER OWN COMPANY,
Presenting a repertoire of Playlets. TIME ALL FILLED

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"THAT COMEDIAN."
Here's a record breaker and still breaking—116 weeks, Unique Theatre, Los Angeles; 88 weeks, People's Theatre, Los Angeles; 84 weeks, Lyceum, 'Frisco; 88 weeks, Empire, 'Frisco; and now in my 224 week at the Unique Theatre, Los Angeles.
Address JAS. P. LEE, Unique, Los Angeles.

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In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS
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Played with tremendous success 26 weeks on the Western States Circuit. Now playing in Middle West.
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Animal Impersonator with
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Booked one year solid. K.-P. Circuit.

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Featuring: "THE LITTLE LEADER," Gladys Kelton
Lincoln Sq. Theatre this week Orpheum Theatre, Boston, next week
Management WILLIAM MORRIS

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The Greatest Trick Riding Act On Earth
Just returned to London after a pleasant and successful engagement with Mr. Harry Richards in Australia and the Hyman Tour in South Africa. Debut in Germany Nov. 1st.
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IN HER BRIGHT NEW LAUGH PERVASION OF COMEDY STIR-UP,

"Little Miss Fixit"

Written by LEO J. CURLEY. Staged by CHAS. A. TAYLOR.
Booked by ALBERT SUTHERLAND, St. James Building, New York.

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Two NOVELTIES OF MERIT! (In one act) Presented by
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WE START WITH OUR WHIRLWIND HIT,
"TAFKY"
 This is the quickest hit we've ever had.

ARMSTRONG AND CLARK'S SENSATIONAL COON SONG HIT,
"BABY DOLL"
 The only coon song on the market. You've been looking for it. We publish it.

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The greatest "Comic" that VINCENT BRYAN ever wrote. Get this one quick.

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Beautiful lyric; beautiful melody. It does not require a big voice to sing this song, still it is a GREAT song FOR BIG VOICES.

OUR OTHER BIG HITS: "When Highland Mary Did the Highland Fling," "You Are My Life, My All," "Summertime," "In the Garden of Eden for Two," "Mary Ann O'Houlihan," "Good-bye, Antonio," "I've Got to See De Minstrel Show," and "When Miss Patricia Salome Did the Funny Little Oo La Paloma."

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The HUMMING BIRD Mining and Milling Company

NOW OWN OVER

100 Acres of GOLD and SILVER bearing Mineral land.

Assays where we are sinking a shaft on the HUMMING BIRD VEIN were

\$391.00, \$462.32, and \$1,001.80 Per Ton

NOW SELLING STOCK at FIFTY CENTS PER SHARE

PAR VALUE (\$1.00) ONE DOLLAR. NON-ASSESSABLE

This money will be used to erect our own plant and mill to work and treat our low grade ore.

THIS PRICE will not LAST long, GET IN while YOU HAVE a CHANCE

To Whom It May Concern: Idaho Springs, Colo., Oct. 14, 1908.
 I, Big Screen, have been on the grounds of the Humming Bird Mining Co., and after looking over same have invested in the stock, and I feel that I will triple my money before many days.
 I know there is one thing sure; I'll get a square deal and run for my money; I know that Brother Staley having his entire family and all his relatives interested will do all in his power to make the mines a success

THOMAS WELCH,
 (Better known as Big Screen Welch).

To all my friends who are not stockholders: Idaho Springs, Colo., Oct. 14, 1908.
 After spending three days looking over the Humming Bird companies' property I bought a good block of stock. I also visited some of the best paying mines here and feel convinced the Humming Bird Mines will be big money makers.
 I advise all my friends to visit this property if possible, and if not possible, to invest in this stock before the price goes up. Yours,

SIG C. MEALY.

To all my Friends: Idaho Springs, Colo., Oct. 14, 1908.
 I have been all over this property and after a close examination I invested and feel that my investment will be highly profitable. Very truly,

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You Can Buy This Stock in Ten Monthly Payments

Send for our New Prospectus, Maps and Cuts. Wire at our expense to reserve stock, or write to

RICHARD F. STALEY, Treasurer Humming Bird M. & M. Co.
 Post Office, Bin O, Idaho Springs, Colorado

Family, bar, clever; Nellie Revell, good; Eugene and Mar, comedy sketch, pleased; Pollard, comedy juggler, good. S. O.

FALL RIVER, MASS.

SAVOY (Julius Cahn, licensee and mgr. Wm. Morris, Inc.).—Halliday and Curley, a hit; La luo Devone, equilibrium novelty, good; Lewis and Young, talking comedians, good; Emilia Frassinetti, violiniste, excellent; Carl Wilbur, comedy sketch, very good; McNamee, portraits in clay, well applauded; The Bradfords, colored, pleased.—BIJOU (L. M. Boas, mgr.).—M. p. and Pasqueline, Devoe and Co., impersonators; People Stock Co., comedy sketch; Elmo and Dog, magician and illusionist; Joe Spencer, ill. songs.—PREMIER (L. M. Boas, mgr.).—M. p. and York-Herbert Trio, novelty sketch; The Adrian Duo, singers; Wm. Barrymore and Co., comedy sketch; Miss Carney, ill. songs.—PUBITAN (Fred Hooper, mgr.).—M. p. and Dorothy and Jones Co., held over, very good; Dyes and Dyes, club jugglers, excellent; Ada Corbett, character singer, very good; Alder Fountain, songs, good; Wm. San Souci, ill. songs, pleased.—PLEASANT (Jas. Mason, mgr.).—M. p. and Marion Hurman, change artist, good; Faytell and Lemar, sister act, excellent; Vinton Slaters, dancing duo, fair; Betta Davis, ill. songs, good; Mason and Doran, held over. BDW. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—The bill this week is one of exceptional merit. "Patience" in the "Lobbyist" divides honors with Otto Frechil's Tyrolean Quintet. The other acts are all excellent and were warmly received; Leonard and Louie, Arthur Stuart and Hazel Keeley; Tom and Edith Almond; Russell and Church; and Willard Reed and Nancy St. John. I. F.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.).—Irene La Tour and dog "Zaza," pleased; Barry and Halvers, a. and d., went well; Drovers Trio, juvenile singers and impersonators, entertained; Majestic Musical Four, clever; Montrose and Richards, "The Athletic Girl and College Boy," very good; Carson and Willard, "The Dutch in Egypt" (German comedians), funny; Golden's Manikins, headliner.—HIPPODROME (Wm. Beiroth, mgr.).—Harry Ennis, impersonator and singer, ordinary; Dean and Washburn, female singers, very good; Two Edwards, a. and d., pleased. J. P. J.

KOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Robert Hilliard and a good sup-

porting company head a capital bill in "As a Man Sows"; Conroy, Le Maire and Co., the laughing hit; Josephine Sabel, an old favorite here, pleased; Three Renards, aerial novelty acrobats, very clever; Ryan and White, dancers, good; Wyon and Lewis, the "Rah, Rah Boys," good line of talk; The Sawadas, Japanese jugglers, good.—GAYETY (Chas. Francklyn, mgr.).—Al Reeves "Beauty Show," in "A Merry-Go-Round" and "Conology," and a fine olio.

JOHN KAY.

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, mgr.).—Claude Gillingwater and Co., headliners, a continuous scream; Charles and Fanny Van went big; Kennedy and Rooney, good; Tony Wilson and Heloise, strong; Del Costa Quartet, in grand opera and popular selections, appreciated treat; Amoros Sisters, lively operators; Van Ciere, Denton and "Vete," laughable; Cora Beach Turner Co., "A Buffer Bluff," pleasing.—EMPIRE (Henry K. Burton, mgr.).—Fay Foster Co., conceded to be best organization that has traveled under that name. Big singing show. Grand opera essayed. Chooceta, the Oriental dancing girl, makes her second appearance of the season and her fifth for the house as an extra attraction.

JOE S. MILLER.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—L. K. Murray and Clara Lane, "A Knight at Home," the feature act, fine; Cameron and Flanagan, "On and On," hit; The Three Keatons, a riot; Walter Schrodde and Lizzie Mulvey, in "A Theatrical Agency," laughing hit; Ida O'Day, banjoist, clever; Paul Barnes, tramp monolog, fair; Marr and Evans, comedy equilibrista, good.—GLOBE (J. G. Foley, mgr.).—15-17: Al West, characters, fair; Crowley and Crowley, a. and d., good; Miriam Holland, songs, fair. 19-24: Chiquita is featured for the week and attracts; Clito and Sylvester, comedy acrobats, are splendid; Le Roy, female impersonator, fair.—CAMBERIA (H. W. Schorer, mgr.).—Hedley's Pictures, 14, good show; The Four Huntings, in "The Fool House," 15, good performance and business; Vogel's Minstrels, the first of the season, 17; fair show. JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Wilson Rogers, mgr.).—The Haytes, a. and d. team, very graceful and pleasing; J. C. Murphy, bone soloist, very clever.—COLUMBIA.—Ingram and Hyatt, comedians, a. and d., scored; Evelyn Duff, singing soubrette, very pleasing.—NOTE.—The Auditorium Bink opened to-day with good attendance, under the management of Bert G. Rodney, a former entertainer. ARTHUR SPROUSE.

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A MAN AND A HALF.

7 ft. 2. 3 ft. 2.

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Principal Soubrette. The Great "Salome."

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The Dutchman and the Queen.

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CHARACTER SPECIALTY.

ZULA ELLSWORTH

ECCENTRIC CHARACTERS.

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His name is CHARLES ROLTARE.It isn't the name that makes the act—
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Hubby takes a vacation. He writes to his wife every day, but what he does is altogether different from what he writes. Wife has pity on the poor husband, and surprises him. Hubby's vacation then came to a sudden end.

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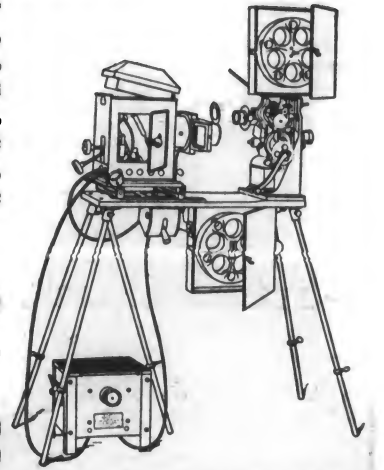
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Code, VELUTINOUS.

Approx. Length 1,000 ft.

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"EX-CONVICT No. 900"—Dramatic.

Released from prison "Convict 900" begins a new life. But every hand is against him. Rebuffed on every side he takes up his old career as a burglar. Is caught in the act of robbing a house, but is recognized by the little daughter of the banker as the man who had saved her life in a runaway accident. Restored to his home, family and happiness.

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Approx. Length, 900 ft.

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GET ON THE CIRCUIT—QUICK—GET ON THE CIRCUIT.

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(A Unique Comedy) Code.

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Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

SELLING AGENTS: P. L. WALTERS, 41 East 21st St., New York.

DEALERS IN ALL PRINCIPAL CITIES

Kings, wire, fine: Ben Riggs, comedian, ordinary; Campland and Burke, in "Discord," ordinary; Willard Newell and Co., in "Last Night," good; Three Charlotes, colored, good; Ray V. Murray, songs, very good. —MUSIC HALL (Sam. J. Klein, mgr.).—Geo. J. Banks, comedian, excellent; Donnellio Zareth, soubrette, ordinary; Charpentier and Holt, good; Newboy Trio, a. and d., hit. —FAMILY (Herrick & Bloom, mgrs.).—This house has installed m. p. and vaudeville for about 15 days, instead of "legit."

HARRY KIRK.

ST. JOSEPH, MO.

CRYSTAL (Fred. Cosman, mgr.).—Sid, European heavyweight juggler, leads, quite a novelty; Swain and Osterman, comedy acrobats, laughing hit; Sterling and Chamberlin, blackface, clever; Fen Dalton, comedy musical, scored.

BUTCH.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Beno and Smith, comedy acrobats, fair; Lizzie N. Wilson, comedienne, very good; Webster and Carlton, comedy, well liked; Joe

Casack, comedian, pleased; Nalada and Co., spectacular, good.

MILLER.

SIOUX CITY, IA.

ORPHEUM (David Beecher, mgr.).—One of the best bills seen here. Business immense. World and Kingston, hit; Martinetti and Sylvester, continuous laughter; Howard and Lawrence, won numerous curtain calls; Fentelle and Carr, good comedy; Rooney Sisters, dainty dancers; Helen Bertram, pleasing. —NOTES.—Leo Carrillo, here week (11), gave two swimming exhibitions at the local Y. M. C. A. plunge. Illustrating the "crani" stroke. Manager David Beecher of the Orpheum gave a spaghetti dinner at the West Hotel, evening 13, to the members of the orchestra and a few friends. The spaghetti was cooked by Sic. Ralph Curcianni, who recently arrived in Sioux City to be cornetist in the Orpheum orchestra. —Wm. Gordon, owner of the Grain Exchange building, says he is thinking of installing a roof garden next summer upon the roof of the building. The Crystal, which has been having vaudeville in connection with m. p., has changed its policy and has discontinued the vaudeville, now showing pictures and m. songs.

C. S. C.

LYNN, MASS.

AUDITORIUM (Harry Katses, mgr.).—"Six American Dancers," head and hit; Preston Kendall, "The Devil," well received; Grif, juggling comedian, favorite; The Two Deltons, Farrell Brothers and m. p. —COMIQUE (M. Marks, mgr.).—Musical Simpsens, musical, good; Nello, novelty juggler; Harry Munroe, monolog; Loula Pritskow, impersonator. —NOTE.—Tommy Cash, well known, for several years connected with the publicity department at the Auditorium, has passed away after a long illness.

ROBERT A. DOYLE.

PATERSON, N. J.

FOLLY (Joseph E. Pine, mgr.).—Snits Moore and the "Oriental Cozy Corner Girls"; Keegan and Mack, character act, well received; "An Ungrateful Son," sketch, pleased; Three Healey Sisters, a. and d., good; Sanders and Lambert, physical culture and equilibristic work, fine; William's Ideals played last three days this week. —COLONIAL (Chas. E. Ball, mgr.).—Three performances daily, m. p. and vaudeville, presenting The Koppes, club and hoop jugglers; Manning and Ford, clog dancers; Carlton, eccentric comedian; m. songs. V.A.N.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—An exceptionally strong bill. Piquo, comedy gymnast, clever; Jennings and Renfrew, good parodies; E. Roy Barnes and Bessie Crawford, well received; Middleton and Spellmyer, "A Texas Wooling," pretty act, well done; The Picquaya, novel and graceful acrobatic act; Mayme Remington and Pickaninny Minstrels, very well received; Mimic Four, "The Day After," lively and amusing act, several calls. —GRAND OPERA HOUSE (Reis and Appell, mgrs.).—M. p. and Thelma Clifford and Hall, Emily Duffner. —NEW BIJOU (direction S. Lubin).—M. p. and Ward and Hart, Ransetta and Lyman, Jas. L. Bennett, Wm. S. Dutt, G. R. H.

ROCHESTER, N. Y.

Suffering from an overdose of prudery, Rochester censored the art studies, which Marcel brought to the Cook Opera House this week. The reproduction of great sculpture, "Music," was too much for the censor, a police officer. Stuart Barnes pleased mightily with his cynical songs and sayings; Angela Dolores, Robert Kelly and Harry Fries won much favor with their comedy of woman's rights, and the Three Leightons made good. Myra and Rosa did expert lassoing; Banks-Breese Duo had a pretty musical act; Nobby Pandur and Brother displayed athletic prowess, and Sue Smith sang.

HELEN LEIGH SAWIN.

SAGINAW, MICH.

BIJOU (W. A. Rusco, mgr.).—Harry Taude, equilibrist, good tricks; Joe McGee, good; McFarland and Dale Sisters, good singing; Harry S. Sheldon, in "Meet Me in Syracuse," hit.

MARGARET O. GOODMAN.

SEATTLE, WASH.

ORPHEUM.—Nightingale, gymnasts, great; "7 Hoboes," good; Chas. H. Bradshaw and Co. in "Fix in a Fix," laughing hit; Mabel Matland, very clever Rahn's Monkeys, fine; Alfred Keller, assisted by Matilde Bothe, in "Union Phineas," hit; Le Clair and Sampson, "bogus strong men," excellent. —STAR (F. H. Donnellan, mgr.).—Lind, headliner, great; Dick and Barney Ferguson, comedians; The Great Hugo, Roman gladiator; Grace Passmore, "coon shouter"; Four American Trumpeters, musicians; The Great Rompoffs, knife throwing; Ed Roesch, m. song. —PANTAGE'S (Alex. Pantage, mgr.).—Schep's circus, headliner, great; Lester and Miller, in "The Little Immigrant," fine; Klein, Ott Bros. and Nicholson, in a fine musical program; Mr. and Mrs. Chas. Buckley and Frank Martin in "A Business Manager," very good; La. Tay Bros., comedy acrobats, well rewarded; Arthur Elwell, m. song, good.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Two

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WEEK OCT. 26-28, LUZERNE, WILKES-BARRE; 29-31, GAYETY, SCRANTON.

PAT WHITE

In his ORIGINAL Creation,
"CASEY AT THE BAT."

5 - Malvern Troupe - 5

SOBRIETY ACROBATS.

3 - Musical Wilsons - 3

INSTRUMENTAL HARMONISTS.

3 - Jennings, Webb and O'Neil - 3

SINGERS, TALKERS AND DANCERS.

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"THE LADY AND THE FLIRT."

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"FUN ON A BROOM HANDLE"
A Clean Sweep in Comedy. PAT CASEY, Agent.

THOS. J. RYAN- RICHFIELD CO.

BUSY, THANK YOU.

CADIEUX

In Astounding Feats on the Bounding Wire.
BOHM & KIDMAN, Agents.

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HARRY BRYANT'S EXTRAVAGANZA COMPANY

Presenting the Two Act Farce,
"GEE WHIZ"
BY FRED WYCKOFF

HARRY BRYANT

OUR OLD FRIEND "BIKE."

FRED WYCKOFF

"THE COUNTRY GENTLEMAN."

SMITH AND MEAKIN

"THE CAPTAIN AND THE MATE."

ROBT. HARRY GEO. Evans, Parent and Johnson THE BUCH BROS.

SHIP AHOY! SHIP AHOY!

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THE NOVELTY JUGGLER

LILLIAN SIEGER

AMERICA'S FAVORITE LADY CORNETIST.

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PRINCIPAL BOY. SALOME.

MARTHA HARLEMAN

CHARACTERS.

ELIZABETH MAYNE

SOUBRETTE.

CHAS. HATCH, Musical Director.
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WEEK OCT. 26, WALDMAN'S, NEWARK.

Charles H. Waldron's "Trocadero Burlesquers"

WILLIAM E. BAILEY, Manager

MINNIE BURKE

THAT SOUBRETTE.

TILLIE COHN

THE SWEET SINGER.

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CHARACTERS.

GEORGE BRENNAN

THE TOUT.

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AN ACROBATIC ACT OF ACTION.

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CHARACTER IMPERSONATIONS.

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Impersonating EVA TANGUY.

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COMEDienne.

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As MCINTYRE and HEATH.

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"THE WISE GUY."

"THE THREE OF US"

NELSON, OSWOLD AND BORGER.

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Society Gymnast

and playing principal parts.

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Direction AL. SUTHERLAND

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"THE BIG NOISE."

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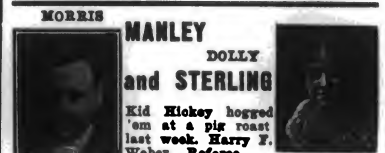
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IN "Bumpty Bumps"



MORRIS MANLEY DOLLY
and STERLING
Kid Hickey hogged
'em at a pig roast
last week. Harry F.
Weber, Referee.

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"A DETECTIVE DETECTED."
With special scenery and effects.
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"THE HEBREW FIREMAN AND THE
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Fourth Consecutive Season with Fred Irwin.

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

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GRAND O'BRA HOUSE (Grand Amusement
Co., mgrs. Monday rehearsal 10:30).—Paul
Florus, good; Sullivan, Paquellena and Co., fair;
Selma Braats, big; Quigley Bros., good; Emmet
Devoy and Co., hit; "The Angelus," good; Avery
and Hart, colored, good. SAM FREEMAN.

TOLEDO, O.

THE ARCADE (Will C. Bettis, mgr.).—With
nine numbers, including the "talking" pictures,
the Arcade bill easily the best here this year.
The headliner is Jessie Russell and Co. in three
clever dancing numbers. A rural playlet entitled
"Hank's Proposal" was also a good-sized hit.
It was presented by Mr. and Mrs. Jack Davis.
Other numbers were Will Eske, described as
"The Jolly Magician," Neil Matthews, imita-
tor and comedian; Ed Badger, instrumental
comedian; Leslie W. Bettis, baritone; Dora Quinn,
dancing soubrette.—EMPIRE (Harry Winter,
mgr.).—"Bon Tons" to good business; the "Bon
Tons" as a show is vastly improved and the
show was well received here. Rawson and Clare,
in their pretty specialty, were the favorites;

Guy Rawson handles most of the comedy in both
burlettas and in well supported by Harvey
Greene, Harry Woods, Geo. Niblo, Chas. Lat-
tier and John Fleming; Frances Clare does all
the work on the other side, and displays a
charming form in her football number, recalled
twelve times Sunday evening.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Lew Sully was un-
able to appear after Monday's performance, re-
placed by Donald McGregor, local baritone, good;
Carrie De Mar, clever; The Novellos, novelty;
Stafford and Stone, good; Devlin and Ellwood,
good sketch; Wilson Brothers, funny; Lulu Bee-
son Trio, artistic and good.—SATEY (Thos.
R. Barry, mgr.).—"Blue Ribbon Girl," better
than most and gave excellent satisfaction.
STAR (Harry M. Redges, mgr.).—"Uncle Sam's
Belles," show made good.—HIPPODROME (J.
Griffin, mgr.).—Leach and Vance, good wire act;
Press Ellwood, monolog; Mysterious Dexter,
handcuff klag, clever; Hal Morgan, Ill. songs,
splendid; talking pictures, big success.—NOTES.

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Can close Saturday night and make any city east
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For two, three or more persons
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FRANK WIESBERG, Representative.

—Marie La Blanche has entered suit for un-
dated damages against the Canadian National Ex-
hibition people. The case will come up in Decem-
ber or January. HARTLEY.

TROY, N. Y.

PROCTOR'S (Guy A. Graves, mgr.).—M. P.
—LYCEUM (R. H. Keller, mgr.).—"Duck-
lings, 19-21, good attendances; Watson's Bur-
lesquers, 22-24. J. J. M.

WORCESTER, MASS.

POLI'S (J. S. Criddle, mgr.).—Newhold and
Carroll, fair; McLain Sisters, s. and d., very well;
"Shorty," good; Fiddler and Shalton, hit; Rob-
erts' Animals, want well; Hoey and Lee, good;
"Fun in a Boarding House," lively.
W. M. SHEPHERD.

YONKERS, N. Y.

ORPHEUM.—Anderson and Gelsas, good; Eva
Williams' slang has taken firm hold here in
"Skinny's Flash," with Jack Tucker; Hickman
Brothers, "Detective Detected," popular; Gavin,
Patt and "Panches," fine welcome; Willis and

Hasan, astonishing equilibristic feats; Mile
Martha, clever on trapeze; Felix Adler, sings
three songs before he gets good hand.—NOTES.
—Leonhardt had all the newboys in town in his
gallery on Thursday night, a treat from him.—
Blaney's will remain dark for three weeks.

ZANESVILLE, O.

SCHULTZ OPERA HOUSE (Sacks Amusement
Co., lessees and mgrs. Ernest T. Ely, mgr.).—
Headed by Volta, electric wander, great; Elite
Musical Four, superior musical act; Eva Proute,
s. and d., fine; Duffy, Sawtelle and Duffy, sketch,
"Naughty Mr. Knobb, Jr.," good; Will Davis,
monologist, good; Brown and Adams, "The
Singer and the Fiddler," fine; The Two Hardts,
burlesque strong act, comical; Wilson and Rich,
comedians, fine.—ORPHEUM (Sun-Murray Co.,
props; H. S. Carter, res. mgr.).—Business big
and entire bill pleased. Shelvey Brothers, flexible
gymnasts, fine; Mulge and Norton, musical act,
good; Geraldine McMan and Co., dancers, good;
Billy Morris and Sherwood Sisters, blackface
s. and d., good; Charlotte Conte and Co., skit,
"A Toy Detective," fine. F. M. HOOK.

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CHAS. and ANNA

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Direction GEO. ROMANE.

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RELEASED OCTOBER 27th

"THE CALL OF THE WILD"

[Sad Flight of the Civilized Redman.]

"Gild the farthing if you will, but it is a farthing still." So it is with the Redman. Civilization and education cannot bleach his tawny epidermis. He may be lauded and even lionized for deeds of valor and heroism, or excellence in scientific, but when it comes to the social circle—never. "Lo, the poor Indian," elevated to intellectual supremacy only to more fully realize his extreme commonality. George Redfeather returns from Carlisle, where he was the star of the college football team, and a reception is given in his honor by Lieut. Fenrose, an Indian agent, at which he meets Gladys, the Lieutenant's daughter, and falls desperately in love with her. He is indignantly repulsed by Gladys and ordered from the house for his presumption by her father. With pique he leaves, and we next find him in his own room, crushed and disappointed, for he realizes the truth: "Good enough as a hero, but not as a husband." What was the use of his struggle? As he reasons, his long suppressed nature asserts itself, and he hears the call of the wild: "Out there is your sphere, on the boundless plains; careless and free; among your kind and kin, where all is truth." Here he sits, this nostalgic fever growing more intense, until, in a fury, he tears off the conventional clothes he wears, donning in their stead his suit of leather, with blanket and feathered headgear, and makes his way back to his former associates in the wilds. He plans vengeance and surprises Gladys out horseback riding, capturing her after a spirited chase, but she appeals to him, calling to his mind the presence of the All Powerful Master above, who knows and sees all things, and who is even now calling to him to do right. He listens to the call of this Higher Voice and, helping her into her saddle, sadly watches her ride off homeward.

LENGTH, 955 FEET



RELEASED OCTOBER 30th

"CONCEALING A BURGLAR"

A wife's enforced stratagem causes her a lot of trouble.

Here the Biograph Company presents a subject with a decidedly ingenious plot. Mr. and Mrs. Brown are preparing to attend a banquet, and Mrs. Brown takes from the jewel case a beautiful pearl necklace, but in her haste forgets to put it on. She notices its absence while seated at the banquet board, but Mr. Brown assures her that she will find it safe upon their return home. As one of the guests, there is a party named Wells, who, unknown to all, is a gentleman burglar. Hearing of the forgotten necklace, and feigning illness, he leaves the banquet hall, makes his way to the Brown apartments, and is just about to decamp with the loot when the Browns return, so he hides behind the portiers that cover the window. Brown is a bit boozey and goes out again, ostensibly to procure cigars. Wells seizes this opportunity to get out, but hearing the approach of Brown compels Mrs. Brown to hide him, or he will pretend he is her lover, so she conceals him in the closet. Brown enters and goes to the closet to hang up his coat, and it looks for the moment that a discovery is inevitable, so Wells sneaks from there, but is finally caught. He throws suspicion on poor Mrs. Brown, who in vain tries to convince her husband the fellow is a thief. Finally the husband hands her a pistol and commands her to shoot her lover, or thief, whichever he be. This the wife is loath to do, but as Wells raises a gun and is about to shoot her husband she sends a bullet through his wrist, dropping the gun from his hand. At this moment a couple of policemen rush in and secure Wells, in whose pockets are found many articles of value, proving conclusively his true character. Brown now shamefacedly implores the forgiveness of his wife for his suspicions.

LENGTH, 665 FEET

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ANYONE CAN MAKE A HIT WITH THIS SONG.

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VOL. XII, NO. 2.

OCTOBER 31, 1908.

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"MEET ME IN ROSE TIME, ROSIE"

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VARIETY

VOL. XII, NO. 8.

OCTOBER 31, 1908.

PRICE TEN CENTS.

WESTERN SHOWMEN PUT BIG "POP. PRICE" DEAL UNDER WAY

Plan Contemplates Musical Comedy Circuit of Twenty-five Theatres and a \$1,000,000 Production Department. Martin Beck Probably Interested.

The reorganization of the popular-priced light amusement business;

The business association of theatrical interests of the highest ability and financial standing;

The pooling of twenty-five first-class theatres of large capacity into a musical comedy circuit; and

The creation of a \$1,000,000 corporation to operate the machinery of a producing plant to supply attractions for the houses controlled by the pool.

These, in brief, are the promises of a deal already under way and said to be backed by a coterie of Western showmen. The identity of the men back of the movement is not positively known, but there is reason to believe that Martin Beck, general manager of the Orpheum Circuit, and C. E. Kohl are conspicuous among its active participants and well wishers.

Preliminary discussion has been going on for some time, but the first "leak" occurred this week, when it became noised abroad that the visit to Chicago of Charles Barton, of Barton & Wiswell, was in response to the summons of those who are engineering the deal.

Mr. Barton returned to New York Wednesday. To a VARIETY representative he admitted that the general statements above were true, and that he had been tendered a position with the projected concern.

Mr. Barton said that the money required to put the big deal through was already in sight, that one or two houses were available in practically every big city east of Chicago (25 in all) with the single exception of Pittsburg, and that by the first of the year probably the plans would have shaped up sufficiently to permit the giving out of a detailed statement.

The scheme originally grew out of the meetings from time to time of the managers in question when they discussed pre-

vailing conditions and by an exchange of views sought to crystallize out of the mass of data thus collected some plan for mending their theatrical fences against the future.

In these conferences it was generally agreed that the light comedy and musical show offered the greatest possibilities of permanent profit, and this policy was finally fixed upon. It is probable that shows averaging \$10,000 in initial cost of productions will be used. To these will be added the best obtainable vaudeville novelties.

The weekly operating cost of each organization should be somewhere about \$2,000, but from time to time exceptional attractions will be added to the shows to increase their cost very much. The fact that shows and houses are to be operated under the "pool" plan would do away with discussion as to favoritism in bookings, billing, added attractions, extras, and exceptional expenses as is the case under the present manner of conducting popular-priced shows and houses.

Stair & Havlin, who were reported to have had a similar scheme in mind some time ago, are declared positively not to be concerned in this movement, and neither are any of the twenty-five theatres said to be available for the venture under their control.

It is pointed out that such a circuit might cut into the established burlesque "Wheels," and if a success, seriously injure them.

EVA TANGUAY'S MONTH'S REST.

The slight nervous attack which obliged Eva Tanguay to retire from the Alhambra program late last week will give that energetic young woman a respite from the stage until Thanksgiving week, when she will resume her engagements on the United circuits.

MARK TWAIN'S OWN TICKET.

The great American humorist, Mark Twain, has been invited by Lykens & Levy to write his own ticket for a vaudeville week or weeks if he will consent to deliver a ten-minute monolog from the variety stage, where he has been so often impersonated.

The agents have been angling after Mr. Twain for some time, so far without success, but live in hopes that when Samuel L. Clemens reaches the point of conviction that his name on a variety bill board will attest that his pseudonym, Mark Twain, will become the largest drawing attraction the stage has known, Mr. Twain will be tempted to make the experiment as a test.

For this Lykens & Levy have said to the author "Write your own salary figure"—and they are waiting, waiting with loud heart-throbs for the reply.

JOE KANE A "ROGERS BROTHER."

In place of the late Gus Rogers in "The Rogers Brothers in Panama," Joe Kane, the German comedian, has been engaged to play opposite Max. Kane appears with the show next Monday night at York, Pa.

Mr. Kane has established himself in the "Duteh" division of comedians and is familiar with the work of the Rogers Brothers, having previously played with them. The show will continue under the former billing.

HACKETT DEAL OFF.

The deal for the engagement of James K. Hackett in vaudeville fell through this week. Mr. Hackett is reported as having decided to tour for a few weeks before returning to New York in a play.

The United was hot upon Hackett's trail, and the Morris Circuit also placed a bid. Each side is said to have reached the \$3,000 mark weekly for a contract calling for four weeks.

VAUDEVILLE, WITH NO FIXED DATE.

Max Fackenhauer, manager of the Cleveland Hippodrome, was in New York consulting with William Morris early this week. No announcement was made of any plan to turn the Hippodrome into a vaudeville theatre, but it was said that Cleveland would have the Morris vaudeville at "the Hip" there, with no date fixed when that would happen.

STRIKE THREATENED AGAIN.

London, Oct. 29.

(Special Cable to VARIETY.)

Walter De Frece has caused to be inserted in all contracts for the De Frece Circuit a clause giving managers the right to deduct commission from the artists' salaries for the credit of the booking-agent.

The Variety Artists' Federation, which now has a fight on with the agents over the commission subject has notified De Frece to remove it or a strike against his houses will follow.

De Frece claims the "deduct" clause is within the Arbitrator's Award, and refuses to alter it.

A meeting of the V. A. F. is now being held.

MORRIS SIGNS WOODRUFF.

For the week of Nov. 9 at the Lincoln Square, William Morris has specially engaged Harry Woodruff to present his sketch prepared for vaudeville which requires two players, Woodruff included.

BASEBALL PITCHER A LECTURER.

St. Louis, Oct. 29.

Harry Howell, the popular pitcher of the St. Louis "Browns," is at the American this week as a special feature in vaudeville.

Mr. Howell not having any settled line of stage work which he insisted upon, the management is permitting the curve thrower to explain the moving picture of the Chicago-Detroit championship baseball series.

DAZIE BOOKED FOR EUROPE.

The H. B. Marinelli office has placed Dazie for a foreign tour, opening at the Wintergarten, Berlin, next spring, after her season with "The Follies of 1908" closes.

\$10,000 BEAUTY ON HER WAY.

The English "\$10,000 Beauty," Maude Odell, is about to start upon her way to New York, where she will appear at the Lincoln Square Nov. 16. Miss Odell won the money in a beauty contest. Sandow, the strong man, decided she was the most perfectly formed woman in all Europe, and Odell will display her charms in vaudeville along the line of the Morris Circuit.

PANTAGES WILLING TO FIGHT; TAKES SAN FRANCISCO HOUSE.

**Has the Empire and Reported to Hold a Site Also.
Move a Defiance of the Orpheum Circuit.**

San Francisco, Oct. 29.

Alex. Pantages, the fast growing vaudeville manipulator of the Northwest, has taken over the Empire, and is reported to have secured a site downtown upon which he will at once commence to build. No confirmation can be obtained as to site or location. Application has been made to the Building Department to permit of extensive alterations upon the Empire, which will be added to the other Pantages theatres playing vaudeville in opposition to the Orpheum Circuit and Sullivan-Considine in the Northwest.

On Monday last Pantages opened the Columbia, Oakland, under the "Pantages" title as a vaudeville theatre, which, with the Novelty, Sacramento, gives him three California stands to date.

VARIETY of October 24, with an account of a possible combination between the Orpheum and Sullivan-Considine, is now on the stands, but the opinion seems to prevail that Beck has more interest in preventing Pantages from entering San Francisco with his vaudeville than he has in attaching the S.-C. chain. It seems to be the impression that the Orpheum will not league itself with Sullivan-Considine any more than it has in four cities, but it is said that the possibility is giving Pantages no concern.

Mr. Pantages' attorney and confidential adviser, Melvin W. Winstock, who is in the city also, said to a VARIETY representative: "Mr. Pantages will continue to establish and enlarge his vaudeville circuit regardless of any affiliation proceedings by anyone."

Things are expected to stir when Martin Beck and Morris Meyerfeld, Jr., arrive here if they carry out the plan mentioned in VARIETY last week. Pantages has plenty of his own capital and extraordinarily good and liberal financial backing.

The Empire just taken over was formerly a Western States house, operated under the direction of Ed. E. Ackerman, head of that circuit, which seemingly is losing itself in the amount of dust caused lately by Pantages' movements.

CONSIDINE IN HOT SPRINGS.

Chicago, Oct. 27.

Contrary to expectation and report John W. Considine, of the Sullivan-Considine Circuit, did not proceed to the Pacific Coast with Martin Beck and Morris Meyerfeld, Jr., of the Orpheum Circuit. The latter couple arrived in Chicago this week.

Mr. Considine is in Hot Springs, Ark., according to authentic information, and will return to New York to exhibit his stock at the Horse Show, commencing November 9, before going farther West. While in New York last week, Considine added some horses to his stable.

MAY TAKE OLD ORPHEUM.

San Francisco, Oct. 29.

A rumor here says the recent visit of John W. Considine to New York was for the purpose of arranging for the Sullivan-Considine Circuit to obtain the present

Orpheum when the vaudeville there shall have been shifted to the new Orpheum. This will occur next March. The rumor adds that S.-C. have been successful in the quest.

BREAKS ARM SPARRING.

Chicago, Oct. 29.

Eddie Gray broke his arm while sparring with his partner in the pugilistic sketch, "His Last Bout." Gray's part is being played at the Star this week by Nick Santora. Gray expects to be in condition again in about four or five weeks.

"JULIET" A MYSTERY.

"Juliet," the impersonator, placed in vaudeville by Adolph Newberger, opens at the Lincoln Square Nov. 9.

She is rumored to be connected with a prominent society family of New York. The young girl's identity has not been revealed.

PRAYING FOR "SALOME."

Pittsburg, Oct. 29.

The stir created by Blanche Deyo, the "Salome" of the Joe Weber Co., which recently appeared here, has not settled down yet.

The latest is the East End Branch of the W. C. T. U. passing resolutions condemning the "Salome," and deciding its members should offer prayers for the dancer.

It was resolved that each member of the society should pray individually for Miss Deyo for one week.

MCINTYRE AND HEATH ON COAST.

The thirty-five weeks for which McIntyre and Heath have engaged to play in vaudeville this season will take the blackface comedians to the Pacific Coast, where they will commence an eastward journey on the Orpheum Circuit, first opening the new Orpheum Theatre in San Francisco during next March.

At that time the act will put on the new piece written by Frank J. Conroy, called either "After the Fight" or "Going to the Fight."

HITCHCOCK'S QUIET RECEPTION.

Chicago, Oct. 29.

"The Merry-Go-Round," the musical show which played at the Circle, New York, last summer, opened at the Chicago Opera House for a four weeks' engagement. The local papers did not seem to relish the combination.

The hit of the show is Bobby North and his vaudeville specialty. Raymond Hitchcock is the feature; little was said about his work.

OFFER FOR HENRIETTA CROSMAN.

The Casey Agency is out with a bid for the services of Henrietta Crossman in vaudeville. The offer has received no recognition from the legitimate actress thus far. Miss Crossman is not playing just now.

MIKE DONLIN'S FEAR OF FAILURE.

Offers for the services of Mabel Hite in the legitimate are flowing in upon M. S. Bentham, the agent for Miss Hite and her husband, Mike Donlin, who are appearing for the first time together in New York City at Hammerstein's this week.

Flo Ziegfeld, Jr., has offered Miss Hite a two-years' contract at a large salary. Other legitimate managers would like to ascertain the amount of Ziegfeld's figure in order that it might be raised.

At present Miss Hite and Mr. Donlin have their minds only upon vaudeville. The Hammerstein engagement, taken for a "try out," is at \$1,000 weekly. Owing to the success there, the act now asks \$1,500 for local engagements and \$2,000 weekly outside New York. Mr. Bentham has booked the pair for several weeks ahead, but at what figure is not known.

The success of Mabel Hite and Mike Donlin in vaudeville probably surprised no one more than Mike Donlin himself. When the vaudeville appearance was broached to him late in the summer, he literally "threw up his hands." Donlin declared he would not listen to it; that he would be a "frost," "lemon," and applied all known epithets to himself he could in an attempt to dissuade his wife and Bentham from proceeding with the scheme of their double appearance.

Donlin was perfectly assured of Miss Hite's complete success, but feared for himself. At last, when he did agree to the plan he confidentially informed Bentham: "I am doing this to please Mabel, and I look to you to kill it off." Even when the Hammerstein contract was placed before him, Donlin insisted he had said nothing but \$2,500 would take him on a stage. This was in the furtherance of his plan to escape vaudeville, but Miss Hite persisted, winning the day. Now it is reported Mr. Donlin, who is surprising his best wishers this week, has no regrets.

Following the Hammerstein engagement Hite and Donlin will travel over the Percy G. Williams circuit.

Among the telegrams received Monday afternoon by the couple were the following: "Go to it, Mickey. Heard of you this afternoon. Wish you could play ball as good as you act, but don't do any of our stuff. Good luck to you and Mabel. (Signed) Montgomery and Stone."

TOBY LYONS, PRINCIPAL COMEDIAN.

Chicago, Oct. 29.

Toby Lyons is to be the principal comedian of the stock company organized here for "A Winning Miss," to be produced at the new Garden Theatre early next month.

Besides Mr. Lyons, the cast will include Julia Frary, Nellie Beaumont, Cecelia Breton, Jane Evans and Hale Hamilton. The show will play a week of "one-night stands" before settling here for a run.

SECOND "NAKED TRUTH" CO.

New Orleans, Oct. 29.

The second "Naked Truth" company will open at the Orpheum, this city, Nov. 8. W. Leslie and Lillian Lawson are the principals. The company will carry its own musical director, stage manager and wardrobe mistress.

The first company is playing North with Harry Davenport and Phyllis Rankin in the lead.

TWO HOUSES FOR ALICE LLOYD.

Commencing Monday Alice Lloyd will be the busy girl until the following Monday dawn. She will appear at the Colonial, New York, and Orpheum, Brooklyn, next week.

At the Colonial the playing time will be 3:15 and 10:30 daily. The Orpheum will see Miss Lloyd at 4:30 and 9:15, she remaining over the bridge for dinner and a short rest. Her playing time will require the program at both houses to be readjusted twice daily.

Two sets of costumes will be in readiness, and five songs at each place will be sung.

In Brooklyn, the first test of drawing power will occur between Miss Lloyd and Harry Lauder, the latter playing at the Fulton over there next week also. It has been said that Alice Lloyd is the only one who could draw away from Lauder.

AUTHORITIES CLOSE THEATRES.

On Monday, Oct. 26, the Fire Commissioner ordered alterations at the Sullivan-Considine's Star, and at Shannon's, which caused the temporary closing of those theatres.

On Tuesday, it was discovered the fault at the Star was in the restaurant beneath, and the S.-C. house reopened, but it will probably be a week before Shannon's can resume.

ALLIGATOR TRAINER ATTEMPTS SUICIDE.

Cincinnati, Oct. 29.

An attempt to end his life was made Monday night by Bert Swan at his home, 215 West Seventh street. He was removed to the City Hospital and is in a precarious condition.

Swan is known as "The Great Swan" and exhibits a collection of trained alligators, having performed at the Auditorium last week. Upon regaining consciousness after the doctors had pumped the laudanum from his stomach, Swan said he wanted to die because his wife had left him, going home to her folks in Hot Springs, Ark. Swan claims his mother-in-law "hates" him and is the cause of Mrs. Swan's departure.

ETHEL LEVEY IN RUSSIA.

During the month of November, Ethel Levey may be addressed at the Apollo Theatre, Moscow, Russia. The date was placed through the Marinelli office. Miss Levey's further bookings on the other side have not become public.

Originally leaving for Paris to study for her voice, Miss Levey has played several engagements on the continent since her arrival.

M. S. Bentham, the American agent for Miss Levey, claimed this week that she would play no theatrical engagements on the other side, and presented a letter from the actress dated Paris, Oct. 13, in which this statement was made, together with the announcement Miss Levey will return to New York in seven months studying abroad for her voice meanwhile.

Amelia Bingham is rehearsing five new scenes to replace those now used in her vaudeville number "Big Moments from Great Plays," for use in theatres where she is to play two weeks together. One of the scenes is the climax of "The Devil."

Charles Guyer, formerly of Guyer and Crispi, has added a new partner since Miss Crispi's partnership formation with Ned Nye. Mr. Guyer's latest is a young Frenchwoman named Valle. In a letter received from Paris giving this information the name is signed "Geyer" and the team name "Geyer and Valle."

SHOW ORDERED OUT.

After next week (Nov. 2) the Western Burlesque Wheel will be one show shy on its route sheet, Williams' "Ideals" having been ordered to leave. "The Ideals" was directed to rejuvenate the company and pieces a few weeks ago. The trial was made at Scranton, but proved a failure. It is the Western show previously referred to as under scrutiny, and the Executive Committee of the Empire Circuit Co. at one time decided it could remain, but later changed its views.

This reversal of opinion which the committee seems subject to will permit "The Ducklings" to remain in the wheel. Late last week it was understood that both the "Ideals" and "Ducklings" were ordered out, but about last Tuesday the decision was rescinded to allow of the "Ducklings" continuing under the direction of the Executive Committee, which will reconstruct the show.

"The Ducklings" is known as a "pool" show. The "pool" is composed of Western Wheel managers controlling twenty of the Western productions. All the members of the Executive Committee (with the possible exception of H. C. Miner) belong to the "pool." The "Ideals" is not a "pool" production.

The break in the Wheel will close up the present "lay off" week following the stand at the Empire, Brooklyn, caused by the non-completion of the second Brooklyn house on the Western Wheel.

DESSAUER HAD "TO BUY."

Philadelphia, Oct. 29.

There has been a red-hot contest on between the Gayety and Bijou Theatres here the past week or so, starting with the arrival of Sam Dessauer ahead of the "Big Review." It cost Sam heavily to exploit his prowess as a real live agent. As soon as he landed here he visited the Gayety, where the "Night Owls" is playing. While the crowds were pushing into the house Dessauer was getting all kinds of advertising by doing a ballyhoo, much to the discomfort of Eddie Shayne, who runs the Gayety in opposition to the Bijou.

On Wednesday Dessauer invited several friends to inspect "some billing." He walked the bunch four squares to see a special stand, and when the location was pointed out all you could see was the "Night Owls" paper which had covered that of the "Big Review." Dessauer's chin hit the pavement with a thud that could have been heard a block. Dessauer "bought," and Shayne is still smiling.

MUSEUM MANAGER RESIGNS.

Boston, Oct. 29.

Col. A. B. White, for several years manager of Austin & Stone's Museum, has resigned. He is succeeded by J. E. Comerford. Mr. Comerford has been both actor and manager.

PICTURES IN SING SING.

The Olive Opera House, Sing Sing, came into the possession of Jules Ruby and Will C. Smith on last Monday. Commencing Nov. 2 a continuous policy of pictures and vaudeville will be installed.

Up to date the house has been playing vaudeville in daily doses. Judge Silver of Sing Sing is said to be interested with Messrs. Ruby and Smith, who are also considering Irvington, N. Y., as an addition to their circuit.

EMPIRE'S CLOSING BRINGS SUIT.

Following the cancellation of a contract with Charles Hadfield and the closing of Hadfield's act "Ce-Dora, the Girl of the Golden Globe," at the Empire, Brooklyn, to night (Saturday) by the Empire Circuit Co. (Western Burlesque Wheel), Mr. Hadfield will bring a suit against the Empire Circuit for the remaining nine weeks' salary due under the agreement.

"Ce-Dora" is playing a return engagement at the Brooklyn house this week as an extra attraction with "The Travelers." It is the first special attraction in burlesque to return to a house this season.

The cancellation and closing arose out of a notice forwarded by Dr. Clark, of "The Hazardous Globe," that he would hold personally responsible in money damages any management which permitted "Ce-Dora" to appear, the doctor alleging a patent upon his own act, and claiming "The Golden Globe" to be an infringement. A suit at law between the two "Globes" in the Supreme Court of New York will be tried next week.

Mr. Hadfield states his contract with the Empire Circuit Co. makes no provision for any cancellation for this cause, but instead guarantees him protection from all liability through any legal proceedings while on the Western Wheel time.

EDWARDS IN NEW YORK.

W. A. Edwards, of the Sparrow Company of Montreal, was in New York all this week in daily expectation that that concern's damage suit against the members of the old Travelling Managers' Association would come up in the United States Court. A new trial has been ordered (the third time the action has been before the court), and the taking of testimony is expected to commence any day.

SCRIBNER'S SHORT TRIP.

Sam Scribner returned Wednesday from a short trip in the near-east, including Boston, Montreal and a few other towns. On the way, Mr. Scribner picked up Chas. Waldron and Chas. Barton.

A few shows were looked over, and upon returning to the city Scribner said business had improved along the line.

CHORUS REDUCTION AGREEABLE.

Commencing with this week the Western Burlesque Wheel shows have been privileged to reduce the number in its choruses to sixteen young women wherever this clip may be desired.

At the opening of the season the Western organizations were ordered to recruit the chorus up to at least twenty girls, and this direction has remained standing. Last week, however, at the Empire Circuit meeting, discretion was voted to be allowed the managers to ease off in the feminine division down to the double octet.

Half a dozen managers interviewed this week declared they would not take advantage of the permission to reduce the chorus personnel.

GIVE UP THE AUTO BUSINESS.

It is reported that Weber & Rush have withdrawn or will withdraw from the automobile business which the firm entered via the "Zust" manufactory.

Each member of the firm is rumored to have had about \$10,000 invested, or the price of one extra good machine of that make.

SUGGESTED NOVEL PLAN.

Albany, N. Y., Oct. 29.

It has just become known here that last season Mrs. Barry, the only manageress in the variety show business, proposed a novel scheme to the two Wheel houses here, one of which (Gaiety, Western) she operates.

It was to close the Gaiety, taking the burlesque opposition out of town, and have the Eastern Wheel give the Empire (where it now plays) into her management, when Mrs. Barry agreed to play a show from either Wheel three days in Albany at the one house. It did not go through at the time, although seriously considered.

It is now reported that if Troy is taken off the Western Wheel route, Schenectady will be added to make up the week, and another three-day stand taken off somewhere to close up the Troy half left vacant.

REDUCE BURLESQUE PRICES.

Montreal, Oct. 29.

Commencing Monday, prices at the new Princess (Eastern Burlesque Wheel) will leave the high level maintained since the house opened, dropping down to from ten to fifty cents. They are now up to one dollar.

GAIETY OPENS THANKSGIVING.

Boston, Oct. 29.

The opening of the new Gaiety (Eastern Burlesque Wheel) is announced for Thanksgiving Day, when Charles Waldron's "Trocadero" will give the entertainment.

Geo. H. Bachellor is the Gaiety's proprietor, Hugh P. McNally the press agent.

TAYLOR WITH "TIGER LILIES."

Chicago, Oct. 29.

Gladys Sears and Chas. E. Taylor have joined the "Tiger Lilies." Mr. Taylor will manage the show and Miss Sears will give her character specialty in the olio.

POLICE STOP JUMP.

Chicago, Oct. 29.

The Great Leonard, the feature of the "Sam Devere" show, who is presenting "the Houdini act" at the Empire this week, made several attempts to jump from one of the bridges into the Chicago river, but the police prevented. Leonard was formerly associated with the Saratoga Hotel here. He is well known and very popular in Chicago.

MAY PLAY PLAINFIELD.

Rumor says that Harry S. Sanderson, the former treasurer of Pastor's Theatre, and F. F. Proctor have been in consultation over a variety program for Plainfield, N. J.

DE LORIS' "PIANOTORIUM."

While John De Loris was in Seattle with "Atra, the Invulnerable," a short time ago, Capt. A. W. Lewis, the amusement director of the Alaska-Yukon-Pacific Exposition, which will be held in that city commencing next June, offered De Loris a concession for a "Pianatorium," 60' x 120 feet in space, where all the domestic manufacturers of the instrument might display their wares to the untold thousands expected to visit the exposition.

Mr. De Loris has about closed for the concession. His plan is to have novelty musical selections, instrumental or vocal, daily to attract the multitude when the merits of each make will be extolled.

"Atra" will probably be exhibited during the fair as a special attraction, Capt. Lewis having been much impressed with the act while playing at Pantages', Seattle.

ARNOLD DALY AT \$2,000.

Two thousand dollars weekly for six weeks is claimed to be the salary which induces Arnold Daly to appear in vaudeville for that period.

Upon the conclusion of his present engagement, booked by M. S. Bentham, who secured a release from the Lieblers for the purpose, Mr. Daly returns to Broadway in a new play under the Liebler management.



"PASTOR'S" LAST PROGRAM.

The above was the last vaudeville bill to appear at TONY PASTOR'S THEATRE, then under the personal management of the late Vaudeville Dean. The program is for the week of June 1, 1908. Moving pictures displaced the variety entertainment during the summer, followed by burlesque, which now occupies the house. Mr. Pastor died August 28.

"RED TOPS" CASE DECIDED.

Judge Greenbaum in the Supreme Court handed down his decision this week in the action brought against the Keith & Proctor Co. by Max Freedman, an assignee of Julian Mitchell and William F. Rochester, the producers of a "girl act" called "The Seven Red Tops," in favor of Keith & Proctor.

The amount of damages asked was \$8,450, thirteen weeks' salary, under a contract issued by K. & P., and which was cancelled after the first performance at Keith's, Jersey City, in the Spring of '07, after the act had rehearsed for two weeks.

The defense set up by the managers was that the act was not up to standard. A contract clause covered "incompetency."

Maurice Goodman appeared for Keith & Proctor; Katz & Sommerich for the plaintiff.

Justice Greenbaum said:

"I do not think that the plaintiff has sustained the burden of proving fraud in the execution of the agreement between the plaintiff's assignors and the defendants. But even assuming that the contract as actually agreed upon did not confer the arbitrary right upon the defendants to terminate it, I think they were justified in treating the contract as at an end by reason of the plaintiff's assignors failing to perform. It seems to me that the good faith of the defendants cannot be questioned. They had fully advertised the sketch and had apparently done everything necessary on their part to present it, and had even extended the time for rehearsals. The evidence shows that the leading performer in the sketch which had been contracted for was incompetent to perform his part, and it does not appear that any effort was made to substitute for him a more competent performer. After hearing the proofs one is led to believe that the plaintiff's assignors acquiesced in the termination of the contract and voluntarily abandoned the production of the sketch. In view of my findings of fact, it is unnecessary to discuss the various legal propositions argued by the respective counsel. Judgment is ordered for the defendants on the merits."

INSURES LAUDER.

The General Accident and Life Assurance Corporation of Perth, Scotland, has issued to William Morris, Inc., a policy for \$60,500 against any loss accruing to the company through Harry Lauder's death or other disability preventing him from playing for the Morris Circuit between September 15, 1908, and February 22, 1909, as contracted.

Upon the loss of any performance by Lauder a claim may be made upon the insurance company by Morris for loss sustained.

William Morris, Inc., pays the premium. It is the first instance where an artist has been insured against loss under a contract to a manager.

MORRIS BOOKED UNTIL DEC. 15.

At the Morris office this week it was said the circuit was well booked up until December 15 next. Bookings for after that date will soon be made.

HOWARD AFTER BRONX HOUSE.

With enough capital for the purpose subscribed to his own \$25,000, Jos. E. Howard (Howard and Barrison) is said to be after a site around 145th street and Third avenue, in the Bronx section of New York, where he will erect a vaudeville theatre.

Howard is reported to be set upon this venture and expects to close the deal shortly.

It was rumored about early in the week that Howard grew somewhat nervous over the Colonial engagement of himself and Mabel Barrison. He did not know just what the attitude of any White Rats on the same bill might be if they were in numbers. The program this week at the Colonial is reported to contain but two acts having White Rats, and this condition is alleged to have been prearranged.

GENERAL ROW IN ST. LOUIS.

St. Louis, Oct. 29.

All is not as peaceful here in the theatrical field as it might be. Instead there is a general cutting of prices. The Shuberts are giving the best of the road attractions at \$1, and the Grand Opera House, a Stair & Haylin property, has been forced to cut its admission scale from \$1 for the best seats to 75 cents.

The American, lately opened by the Oppenheim Bros., is said to have had something to do with this price-cutting war. First-class vaudeville has been the attraction at the American, and the new house has cut somewhat into the receipts of the other local houses.

At the reduced price "Wine, Woman and Song" at the Grand Opera House is said to have taken about \$6,800 last week. At the regular scale the house record would have been broken.

MINSTRELS GOING SOUTH.

The Cohan & Harris Minstrels are playing "one-nighters" in Pennsylvania this week. The organization is southward bound to give the territory annually dominated by the Al G. Fields Minstrels a flash of an actual minstrel combination.

Following a week in St. Louis, the company will work one night at a time into New Orleans, where another week will be spent, emerging from the South by the same daily stops.

Next season probably a thorough canvass of that section will be made. Jerome and Schwartz will compose the numbers and write the next minstrel show for the Cohan & Harris troupe.

Alf Gibson has replaced Geo. Thatcher in the roster. No other changes are expected during the present tour.

RHEUMATISM CRIPPLES BAND-MASTER.

St. Joseph, Mo., Oct. 29.

Frederick Neil Innes, the band leader, arrived here Oct. 23 from Seattle, Wash., suffering so severely from rheumatism he was carried to his hotel in an ambulance. Innes directed rehearsals for the big musical festival with which the Auditorium was dedicated, sitting in a wheeled chair, and appeared in that manner the opening night, Oct. 26, when his band played for a great masked ball.

The Auditorium has a seating capacity of 7,000. H. G. Getchell is managing director.

MAKE CLAIMS ON BLANCHE WALSH.

Instructions have been placed with Maurice Goodman, the attorney, to proceed against Blanche Walsh, the actress, who is under contract with Al H. Woods' to present "The Test" in the legitimate theatres, for the collection of certain commission or perquisites claimed by Jenie Jacobs and Pat Casey arising out of the Walsh-Woods agreement.

Under the terms of the instrument Miss Walsh is to receive \$400 weekly salary for playing "The Test" and 33 1-3 per cent of all profits the piece may return.

Miss Jacobs and Mr. Casey allege that they, as agents and because they were responsible for both the play which Miss Walsh secured and her contract with Mr. Woods, are entitled to compensation, which claim has been ignored to date.

VAUDEVILLE TACKLING "KID" MCCOY.

Vaudeville is tackling "Kid" McCoy again. Since his recent fight, which attested the measure of his popularity and the amount of space the daily newspapers still believe the wonderful pugilist worthy of, "the Kid" has again received offers of a tour in the varieties.

This time he may accept the proposition seriously, having already consulted with "Billy" Jerome over a monolog, for in addition to the lately added fame he has gained, twelve of the leading dailies of the United States, including the W. R. Hearst chain of papers from coast to coast and the Philadelphia North American, have McCoy under contract to supply them with a series of twelve articles on his ring battles and instruction to boxers, equally divided in number, all to be under his signature. The publication will commence immediately after election.

ROCK AND FULTON'S "NO. 2."

The present act of Rock and Fulton's will likely be duplicated for the smaller vaudeville houses, or such houses as the original team will be unable to play up to the time of their starring tour under the management of Charles B. Dillingham, which has been indefinitely postponed.

The "No. 2" act will have for principals Bert Kalmer and Jessie Brown, who created a favorable impression last week while appearing at Hammerstein's, opening the program which contained Rock and Fulton in a more prominent position.

Mr. Rock will take the two youngsters under his wing, clip considerable of the act as shown last week, and start them onward as a "classy" singing and dancing number. Ed. S. Keller will place the new act; also Rock and Fulton, who will remain in the variety department until Mr. Dillingham issues his call for rehearsals.

AFTER FIGHTER MacFARLANE.

"Packy" MacFarlane, a fighter from the West, who defeated Leech Cross, an Eastern aspirant for championship honors, quite handily a week or so ago, is going to have another encounter in New York when Tommy Murphy will be his opponent.

After the Murphy go, the vaudeville managers are endeavoring to have MacFarlane sing a few songs in their houses, Hammerstein's coming first through its favorable location for the sporting ilk.

MacFarlane is said to have a voice as well as a punch.

EVELYN THAW FINALLY DECLINES.

An offer of \$3,000 weekly for vaudeville was declined this week by Daniel O'Reilly, acting as attorney for Evelyn Thaw, and Mr. O'Reilly stated to Lykens & Levy, the agents who made the tender, that the declination was final and to renew it would be wasted time.

From other sources it is also understood that Mrs. Thaw will not consider the vaudeville stage under any circumstances. It is said that some time ago William Hammerstein conceived the idea of engaging the wife of the Pittsburgh youth to merely remain seated in a box during an "audience song," appearing twice daily, without announcement, leaving the public to be apprised of her presence through the newspapers which would be attracted.

IS THIS "OUR JULES"?

Cincinnati, Oct. 29.

At the Columbia this week, playing with Emerin Campbell and Company, in "Two Hundred Miles from Broadway," is one Jules Ruby, an actor—and a good one.

Cincinnati is somewhat confused this week as to whether this Jules Ruby is an actor by accident or the agent by trade. The fact of "Jules Ruby" being a "good actor" renders the proposition doubly hard.

The Jules Ruby referred to in the above despatch must be a real actor. Jules Ruby, the agent, was observed as late as Thursday plodding over his usual patrol, from the United offices to the Chas. K. Harris Publishing House. And "our Jules" is a good agent, just as good as the other Jules is an actor (even money).

TOM BURNS AN INVENTOR.

Tom Burns (Blocksom and Burns) has quit the stage in order to exploit an invention of his by which it is possible to attach a patent device to an ordinary window sash so that the glass can be swung inside and the outside of the window cleaned without risk to the cleaner.

A corporation with capital stock of \$20,000 has been formed, of which \$6,000 has been placed on the market. Joe Vion is interested in the enterprise with Burns.



EMILIA FRASSINETI.

Mlle. Frassinetti is a pretty Italian girl who can play the violin—and then some more. Not only is she a player who can measure up to concert standards, but she possesses to a marked degree the happy faculty of selecting programs that give ample display of her technical equipment and at the same time are entertaining—a combination not always to be found in the same selection.

"SKIGIE", THE BOY CRITIC SAYS "NEMO'S A GREAT SHOW"

Sees the Klaw & Erlanger Stage
Production of the "Herald's"
Funny Picture Series, and
Wants to Go Again.



SKIGIE.

"Skigie" is nearly ten years of age. He has been visiting vaudeville theatres for over a majority of them. His reviews are written by himself, and no corrections or alterations are made excepting in the spelling. They are printed only as a means of presenting the juvenile idea.

"Little Nemo" is great and I want to see it again. It's like a Hippodrome show with so many changes. It's just like the pictures in the *Herald's* funny page, about the Princess wanting Nemo to come to Slumberland and Flip didn't want him to and it was fine.

Flip (Billy B. Van) looked like his pictures in the paper but he is much bigger and Flip. Dr. Pill (Joseph Cawthorne) and The Missionary (Harry Kelly) were together all the time and I should think Little Nemo (Master Gabriel) would be with them more.

Little Nemo first comes out in Central Park and he is just like Little Nemo and in this scene there is a squirrel (Dave Abrams) and the squirrel acted like a real one and the Princess (Aimee Ehrlich) comes in the park and invites Nemo to Slumberland but Flip thinks of a way to stop him.

The park policeman finds Nemo asleep in a tree and carries him home to his Harlem flat and putting Nemo to bed was funny and as Nemo falls asleep Flip hops out of a trunk and puts Nemo on the trunk and then Flip goes in Nemo's bed, but the bed was so small Flip's feet hung over and there was a cat called "Gladys" (Dave Abrams) and it seemed a real live cat and the last scene in the first act was very pretty.

They had the same drama I remember in "The Follies of 1907" and Little Nemo is dressed as a Prince and didn't he look great and in the second act Flip got busy and put the ship on the bum and Nemo was on the ship so he landed on an island with cannibals and the bringing to life of Nemo's soldiers was good and I was glad for I didn't want to see Nemo eaten up by cannibals and in this act Flip, Dr. Pill and The Missionary tell some stories about hunting that made everybody laugh and the best one was about the "whiffen-pouf." I liked Dr. Pill anyway and the way he talks is funny.

The Amusement Park in the Jungle was like Coney Island and the chorus with the flags very pretty and I remember Collins and Hart when they were in vaudeville but they aren't so funny now and I expected the fireworks would be great but they weren't.

The chorus girls were dressed like Geo.

"MORRIS ACTS" GOING WEST.

For the week of November 23 at the Sullivan-Considine Bijou in Winnipeg, Canada, there will be two of the acts now playing upon the Morris Circuit, "The Battle of Too Soon" (with Halliday and Curley), and Caron and Herbert.

Besides there will be on the Bijou program the same week Henry and Alice Carver (Taylor), the sharpshooters, Marjorie Barrett, impersonations, and Cotter and Bolton, a singing and dancing team. This show, looked upon by Chris O. Brown, who engaged it, as a fair sample of the Sullivan-Considine bills in the West on an average, will travel intact over the circuit for some time.

GERARD'S MAJESTIC DATE OFF.

Barney Gerard's "Follies-of-the-Day" will not play the Majestic next week as Mr. Gerard announced. Why he will not remains a question of veracity between himself and the Shuberts. The Shuberts office claims it knows nothing of any arrangement to that effect.

Mr. Gerard and Tom Miner, who is interested in the burlesque show, allege to the contrary, and Gerard claims that in a personal conversation held with Lee Shubert, the details were arranged for, but that neither he nor Mr. Miner would agree that the Shuberts take the first \$1,500 unless two weeks' stay was settled upon.

The Shuberts through five of their representatives saw "The Follies" when it played Miner's Bowery, according to Mr. Gerard, who seems to have been somewhat hasty in placing his show on Broadway on paper.

STOLEN TICKETS CLOSE SHOW.

Pittsburg, Oct. 29.

The Annex Family Theatre was obliged to close down for business until the police located 1,000 tickets which had been stolen from the box office. Three young boys have been arrested and charged with the theft. Two of the youngsters were taken out of a public school class by the officers.

It is said that \$200 worth of theatre tickets are stolen weekly here.

WATERTOWN'S ORPHEUM TO RE-OPEN.

Watertown, N. Y., Oct. 29.

The Orpheum is announced to reopen Nov. 2, again under the management of Walter C. Mack, with bills supplied through the United Booking Offices.

Washingtons with American flags on their backs and the prettiest song of all was "Give Us a Fleet," and "The Slumberland Waltz" I liked, but Flip, the Doctor and The Missionary sang a song called "There's Nothing the Matter With Me" in which a girl laughs (Madelaine Marshall) and she was peaches.

Nemo's song "I Guess I Talk Too Much" and another were all right and the Princess was a pretty little girl and so was The Candy Kid (Florence Tempest).

I missed the little Zulu boy who is always with Nemo in the *Herald* and I think he should have been on the stage.

Well, Nemo finally gets to Slumberland and then I went home to Slumberland too but I want to see Little Nemo again.

NEWARK'S LYRIC STARTS.

Newark, N. J., Oct. 29.

The Lyric, the new home of vaudeville in this city, opened last Monday to capacity. The theatre is very prettily decorated and the color scheme employed is harmonious.

The house is under the management of William H. Currie, the well-known, theatrical manager and promoter. He is assisted by George McDermit, formerly superintendent of Proctor's Newark, and manager of Proctor's Elizabeth. McDermit also acts as press agent.

Everybody is very much pleased with the house and the quality of the bill, although the seating capacity, 1,200, will not admit of "New York shows" being given. A third gallery would have corrected the present fault.

FIRST OPERATIC PRODUCTION.

The first operatic production of the Orpheum Circuit's Producing Department will be publicly presented next month in or around New York.

It is "The Magic Bottle" in one act, with book and lyrics by Stanislaw Stange; music by Reginald De Koven. The cast will include Edith Bradford, Louise Taylor, Almon Knowles, Lorne McAdam, James Doye and a chorus of twelve.

The production, which has been made by Charles Felekey, of the Producing Department, will be under the direction of Martin Beck, carrying its own orchestra leader, Albert Pell.

Gertrude Des Roches has rejoined Charles Wayne in vaudeville.

The Vindobonnas, a foreign musical number, will commence a tour of the Orpheum Circuit next January, their first appearance over here.



WILLIAM B. WATSON.

As "Phillip Krousemeyer" as he appears in "WATSON'S BURLESQUES," one of Mr. Watson's trio of Western Burlesque Wheel organizations.

Occupying a unique position as a comedian on the American stage, Mr. Watson is credited as well by his enemies as friends and admirers with an individuality in his stage performance which marks him as distinctive. It has been said that there is no one who could take "BILLY" WATSON'S place nor is there anyone who could impersonate him.

Watson is a general favorite and known wherever there is a theatrical box office.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Wise song writers make wise contracts.

Mose (Gumble is the busiest man on Tin Pan Alley.

Some songs are written; others are rotten.

That Buffalo boy, Jack Mahoney, will bear watching. He has everything that goes to make a Class A writer.

Song writers are like a lot of children; every new song is a toy.

Chas. K. Harris is a real song writer. Charlie also pays real royalties—with real money.

I always said "The Merry Widow" was Tin Pan Alley Music—it's on every hand organ—what more proof do you want?

It's hard to make a bad song behave.

David Day is the Grand Old Man of the popular music world.

Royalties are due sometime between Christmas and New Year. Don't buy presents until you get your statement.

Al Bryan and William Jennings Bryan are greatly in the limelight at present. Bill makes the best speeches. But when it comes to writing songs Al makes Bill look like a bush leaguer.

The writer who said he would rather write the nation's songs than be President must have published his own songs.

The pen is mightier than the sword. But at close quarters I'll take the sword.

Popular song writers are not always popular.

All the Alley boys and girls were at the Victoria Monday night. Mike and Mabel certainly made more than good.

SUNDAY BUSINESS GOOD.

Boston, Oct. 29.

Despite the severe restrictions placed upon the Sunday concerts by the authorities, business is reported as uniformly good all over town.

The make-up of the Sunday shows necessarily forbids that even a satisfactory entertainment can be given, but this apparently has not indented the usual Sabbath patronage.

ALMOST EVEN.

"Bonita" lost the diamond star she won at the last Actors' Fair a week ago. It was returned to her by a stage hand. This week the star of "Wine, Woman and Song" insured her jewelry for \$10,000. The premiums on the policy amount to \$350 annually. Up to date she has gotten \$218.39 worth of publicity out of the investment.

The Lane Trio have left Vogel's Minstrels, and will commence in vaudeville Monday.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

(We have received a communication from an artist regarding the Southern time placed from New York City by an agency through what is known as "Greenwood's time" and "Bengert's time" in the South. Greenwood is located at Atlanta, Ga.; W. C. Bengert is at Tampa, Fla., with a brother managing the San Carlos Theatre, Key West. Bookings are made for houses in Georgia, Alabama, North and South Carolina and Florida. The artist writing says in his letter he has never played this time, accepting hearsay evidence for his statements. In addition to this he mentions a Chicago agent and Chicago booking office so favorably he may be prejudiced. We invite a frank statement from any artist who has played on either bookings of "The Southern time" giving the exact conditions as he found them. Any information published will not reveal name of writer if desired withheld. -Ed.)

Atlanta, Ga., Oct. 24.

Editor VARIETY:

I received letters and contracts for eight weeks' time from Geo. B. Greenwood, an agent of Atlanta, Ga., where he does business as "The Empire Theatrical Exchange."

I jumped from Cincinnati to Atlanta (transportation with excess, \$20), and after arriving called at Greenwood's office. He could not give me more than three weeks and a big jump to open at Tampa, Fla., another railroad fare of \$13, with excess of \$7.

I was to receive a fair salary, but this was done to disgust me, probably, for then Greenwood said he could give me work for less salary than originally contracted for.

I am writing this as a possible warning to anyone contemplating an engagement on this time.

Frank Voerg,
(Musical.)

New York, Oct. 27.

Editor VARIETY.

VARIETY made a slight mistake in placing Alice Lorette with the statue dog "Ben" under the heading of "New Acts." (VARIETY, Oct. 24, 1908.) My act is a decidedly old one. I am the originator and put it before the public Jan. 6, twelve years ago at Young's Theatre, Toronto, Canada.

Miss Lorette was the first to copy it from me shortly after my success at the Palace, London, England, in 1899. Since then there have been a few more to copy it.

Mike, Chester.

SOUBRETTE DIES.

Mildred Kenfield, a well-known vaudeville artiste, playing soubrette parts, and lately head of an act of her own with four "picks," was buried Monday afternoon from an undertaker's establishment in East 12th Street. She died on Saturday after an operation for tumor in St. Mark's Hospital, New York. Miss Kenfield was born in St. Louis and was about thirty-five years old.

ABE JACOBS' OWN.

Chicago, Oct. 29.

Abe Jacobs, who for a number of years managed the Olympic for Kohl & Castle, and for about twenty years had been associated with their interests, has leased a building on Milwaukee Avenue, known as the "Round House," and will convert it into a theatre.

The location will be in opposition to the Star, controlled by Kohl & Castle, if vaudeville is to be the policy of the new house.

Either vaudeville or musical comedy or both will probably be given there. Mr. Jacobs is reported to have influential and wealthy backing in the enterprise.

"BUG" ON PHOTOS.

In Columbus, O., there is one Preston McGoodwin, reported to be a newspaper correspondent and an all-round good fellow, but Mr. McGoodwin has a "bug" for the collection of actresses' photographs.

Recently he wrote to Irene Franklin asking for her picture to be used for the dramatic department of "The Ohio Sun." "The Ohio Sun" was a "new one" on Burt Green, Miss Franklin's husband, so he wrote to Columbus as to its standing. Information was furnished that "The Ohio Sun" passed out of existence some time ago. The further data about the "bug" and so forth came along with it.

LEONARD-RUSSELL ENGAGEMENT.

The announcement has been made by Eddie Leonard that he and Mabel Russell will be married in Washington around Christmas.

Mr. Leonard is still with the Cohan & Harris Minstrels. Miss Russell is playing in vaudeville with Johnny Stanley. She is the widow of Chris Bruno, who died something over a year ago.

\$5,000 ACT CHANGING STORY.

Gus Sohlke's "Western Life," first shown at 125th Street last week, has "laid off" since, Mr. Sohlke having cancelled the engagement for Chase's, Washington this week to revise the piece.

The producer became dissatisfied with his production after the public presentation and declined to proceed until it received his approval. The book is being rewritten to make the sketch more strongly dramatic.

"Western Life" is said to represent an investment of \$5,000.

ELECTION NIGHT "MATINEES."

Election night will see the inauguration of the "twice nightly" in vaudeville on this side. On Tuesday evening, commencing at 10:30, the Lincoln Square and American theatres, under the direction of William Morris, Inc., will commence the second performance, continuing it while an audience remains in sight. Election returns will be read from the stages.

This will also be adopted in a number of burlesque houses in and out of town.

Tom W. Ryley's "The Submarine" opens at the Colonial Nov. 9.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

Adelaide, no longer billed as "La Petite," although she might retain that designation quite fittingly, will improve her "Spring" dance very materially if she will take out all the scarlet flowers which she is using in the garlands and substitute pale green foliage in their stead. There is something about a bright red flower which makes a false note in the tender coloring used to denote the young months of the year. Moreover, there is much pink and white in the set, so that a little more green in the general scheme could be used to excellent effect. And I feel bound to add that the small dancer's drapery gives a "heavy" effect from front that I am sure she does not intend it to convey. The arrangement of the material is most artistic, the lines and folds are purest Greek, but the pink cloth looks too weighty. I should like to see it copied in crepe de chine and the ethereal "motif" can be carried out by the addition of a floating scarf of silk mousseline in the same delicate shade.

One of our very best little vaudeville critics is hidden away behind the cigar counter at Hammerstein's. Her name is Margaret and she has a predilection for a certain candy-coated dainty. Now, Margaret is slim and blonde and reticent of speech, but none the less eloquent of glance and gesture. One has only to ask of her: "Well, Margaret, how is that opening act?" or "How did the new sketch of Blank's go?" to receive a conservative but entirely reliable estimate of the performance in question. She knows all the old "gags" and most of the new ones, and as for spying out stolen material she is a veritable Sherlock Holmes. "That's a good one—that Jones and Jones are telling," you say interrogatively to Margaret, and without changing her placid expression she replies: "Hooley and Riley used to tell it season before last on the Roof." It may be that I am somewhat prejudiced in favor of Margaret's critical perspicacity, for she and I have a taste in common as regards at least one act. We both adore the Russell Brothers.

What do you think of those stunning photographs of Valeska Suratt in the "Three Weeks" make-up? Valeska can mostly be counted upon to go the prevailing fashion one better, and apropos of this, I learned on the best authority that her penchant for sartorial exaggeration caused what might have been a terrible accident one night last week when she paid a visit to some friend on the bill at Hammerstein's. She was wearing one of the newest Romney hats with a brim measuring three by four and a half feet in diameter, and as she appeared in the doorway of the stage entrance she suddenly gave vent to a wild shriek which brought to the aid of the daisies in distress the faithful Mike Simon and his trusty crew. "What's the matter?" inquired the doughty stage manager. "I'm stuck!" "On whom, might we inquire?" chirped up the husky though grammatical and hopeful chorus. "How dare you!" blazed forth the ultra-Parisian Valeska. "I allude, of course, to the restraining influence of your miniature portculias."

"Oh, I know," vouchsafed a stage-hand, formerly an interlocutor with a minstrel troupe, "she means she's prevented by obstructive headgear." Then they got the fire axes and chopped out the chapeau.

There is one time, or more properly speaking, one recurrent occasion in my life when I should like to arise in my might and clamor for equal rights with mankind. The lords of creation can have all the glory accruing from tremendous mental ascendancy, so far as my paltry tribute is concerned, but the utter brutality with which they thrust aside those of my sex in one special instance makes my blood boil at thought of the injustice of it! The crass and impertinent exclusion of women from the ONLY PLACES WHERE WE CAN GET A DECENT ENGLISH CHOP—that's a fine punishment to mete out to us for happening to have been born females. Oh, yes, I know we can get alleged English chops at any first-class restaurant, but they bear as much relationship to the genuine article as a near-dogskin muff to a Russian sable ditto. Talk about "Equal Suffrage" for women, well, "I care not who makes my country's laws" if they'll only let us women into their chophouses!

There is a certain pretty and brilliant young woman whose fondness for two certain colors is manifested in her constant use of them, even to the extremes of stamps and ink which she utilizes to fill out her color scheme. I know that when her eyes fall upon this paragraph she will turn green, or is it purple, with apprehension, but I shall not disclose her alliterative cognomen. Also, there is a press-agent who is so clever that if I made the description a little more superlative you would guess who he is at once. Now the said publicity agitator admires the said young woman immensely and how do you suppose he has proven his loyalty? No long-stemmed American beauties, nor Italian creams in Favre glass, nothing, oh, nothing so bromidic! Instead of the usual banal methods of less discriminating suitors, he has hit upon a scheme that is positively startling, for lo and behold, he has had all the printing for one of the many attractions which he represents brought out in the colors favored by his inamorata. If you are curious, all you have to do is to search the billboards for this color scheme, then you will know who is the Big literary "Wow" of this enterprise, and then maybe you can guess who is the Beauty! Meanwhile I must say that the color-combination makes the most attractive three-sheet I have seen this season.

TIPS:

To any of you who have a crying scene—watch Mabel Barrison shed the least objectionable tears of any actress who is compelled to perform this usually unpleasant bit of business.

To "The Love Waltz" manager:—It's time to send some of those velvet court robes to the cleaners.

To many of you: Why not give the poor old spotlight a rest?

LONDON NOTES

VARIETY'S LONDON OFFICE.

410 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Oct. 21.

Paul Murray, of the Morris office, and Bert Howell, of the Paul Schultze Agency, have gone over to the Continent on a scouring hunt for novelties.

Helen Trix has just heard from the Tivoli management that Harry Fragon has declined to appear on the same bill with her, as he (Fragon) thought the acts would conflict. Miss Trix will play the Oxford instead.

The new Empire ballet, "A Day in Paris," was presented Monday night. Gordon Cleather is at the Empire giving a selection each evening. Cleather was quite successful in "The Dryad."

Reports from Germany say the Curzon Sisters have been stopped by the police from playing in Berlin, the authorities claiming there is too much danger connected with the performance of their act.

Frederic Melville has placed his "Moto-Girl" for November at the Wintergarten, Berlin, the fourth engagement at that house. After this date Mr. Melville returns to fill a twenty-five weeks' engagement on the Moss & Stoll tour.

Nothing of any importance up to this writing has developed between the artists and agents. Joe O'Gorman, the chairman of the V. A. F., is in charge of the Water Rats' booking agency, and is reported to have the cream of the profession in his little book. Action may be taken by the V. A. F. against one man who, it is said, has engaged thugs to "beat up" O'Gorman.

Bellman and Moore's big success at the Holborn this week, where they are all but stopping the show, brings to mind what was said not long ago about the "Marathon Race" affecting English audiences' opinions against American acts. The team is billed strongly as an "American act," but they are called out every night in front of the biograph screen to take a few more bows.

How they bill for a "benefit" over here may be gleaned from the announcement of the Empire, which will give a special matinee on Nov. 24 in aid of the Life Boat Fund. The announcement reads:

"A splendidly varied bill in which the leading actors and actresses will take part has been arranged. The performance will be under the distinguished patronage of H. R. R. the Prince of Wales, the Duke of Connaught, the Duke of Fife, the Lord Mayor, the Duke of Argyll, the Duke of Beaufort, the Duke of Buccleugh, the Duke of Hamilton, the Duke of Portland, the Earls of Clarendon, Denbigh, Fitzwilliam, Londesborough, Wharcliffe, Waldegrave; Viscounts Colville of Culross and Dewhurst; Lord Charles Beresford, etc." Can't help remarking how they bunch the earls over here while holding out the dukes. An English prince seems to be a lonely person with

his title. Haven't found out yet either why the viscounts are in the "also rans," or why a lord should be underlined.

LONDON COLISEUM.

London, Oct. 20.

The large "unemployed" demonstration last Tuesday evening did not interfere with the patronage at the Coliseum, although some other halls were affected. As a matter of fact, the mobs had more of a chance of breaking into Parliament than they did of entering the Coliseum.

The opener for the bill was "The Rogues of the Turf," a racing playlet. Had it appeared an hour earlier (before the overture) nothing could have mattered. 'Tis said the piece is old and has been playing for some time, which isn't any good reason, for its still living.

By leaving out the usual (and thought to be inevitable) long opening of an xylophone act, Les Frassetis passed rather nicely, as they hold to the popular sort of music. The appearance of Horace and Olga's Dog and Cat through the setting pulled this act out in an early position.

A clever farcical idea runs through the sketch of the Arthur Lloyd Trio. It hinges upon twin sisters, who cause the complications. The husband of one is not aware of the existence of his single sister-in-law, the counterpart of his wife, and who is visiting at the married couple's home. A baby, together with the "mistaken identity," furnishes the fun, although the husband is not a standard comedian, and were an improvement made in this role the sketch could be certain of engagements steadily.

Wright and Lawson, opening the second part (a difficult position) were nearly the hit of the program, notwithstanding. They mix up some very good contortions with excellent tumbling. Although a table is employed in the number, they are away from all others in this line who have this piece of furniture also for comedy and other purposes.

"The Lady of the Record-Breaking Hat," otherwise known as Madge Temple, does not start anything. She has a nice voice, looks well and then you stick in a period.

The hold-overs are Odette Varlerie and "Visions of Wagner." M. Volpert in "The Apache" dance, New Acts.

While Cissy Loftus, who appeared next to closing, was on the stage, Oswald Stoll was noticed applauding Miss Loftus most strenuously, which indicates the general reception she met with. Cissy imitated Harry Laudet, Bert Williams, Yvette Guilbert and others, along with a bit of comedy of the street car and child. The Bert Williams thing brought down the house.

A BARRISON SISTER KILLED.

(Special Cable to VARIETY.)

Paris, Oct. 20.

A dispatch from Vienna announced today the death near Bavaria of one of the Five Barrison Sisters in an automobile accident. The girl was instantly killed in a collision of two motor cars.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Oct. 21.

On the 14th the iron curtain broke down at the Theatre des Variétés, just before the time fixed for the beginning of the performance of the comedy "Le Roi," and the money had to be returned to those already in the house. The stage hands, in accordance with the Paris police regulations, were in the act of lowering the fire-proof screen in full view of the audience, when the whole structure came down with a crash. The counterweights, weighing over a ton, likewise fell into the basement smashing everything in the way. Happily no one was on the stage at the time, but the call boy was just on the point of fetching the company from their dressing rooms. The accident was caused by the sudden breaking of the splicing of the cable by which the counterweights were suspended.

The woman who appeared frequently on the American vaudeville stage with Prince Robert de Broglie some three years ago, and married that aristocrat against the will of his parents, to be afterwards discarded by her husband, has been engaged and opened on the 12th at the Scala, where she is appearing as a *chanteuse* under the pseudonym of Maritza. When the Prince and Princess first returned to open in Paris last winter, after performing together at the Tivoli, London, the family threatened to invade the Moulin Rouge and cause a scandal if they were permitted to appear at that hall under their legal royal name, so the police prevailed upon the management to cancel the engagement. In the meanwhile the Prince appears to have abandoned his wife, and she was found recently in destitute circumstances. Her appearance as Princess Robert de Broglie was eschewed here, and it appears no manager would book her, until the Scala music hall came to her rescue and finally billed her as "Maritza?" with a big point of interrogation. She is now a star turn in Paris, due somewhat to the interest taken in her marriage.

The fresh production at the Moulin Rouge is, of course, a revue, entitled "Par-dessus les Moulins," by Paul Ardot and G. P. Briquet, music by Jacobi, and opened the 17th.

The Apollo gave a new spectacular piece last week, announced as an operette, "Ohe, Phryné." Mlle. Liane de Vries is now appearing at this hall.

The winter revue "Paris à la Diable" is announced at La Cigale for the 23d. The present program is composed of songsters, followed at 10 o'clock by a boxing tournament spoken of as the "Championships of Paris." The hall is closed a few nights for rehearsals.

"Eclipse" Pictures of Wilbur Wright and his aeroplane are now being shown at the Olympia, Folies Bergere, Hippodrome and most of the cinema halls of France.

An increased tax on posters is to be proposed in the French Parliament shortly, which will affect those theatres and

music halls doing extensive outside bill advertising to the extent of about another \$1,000 a year each. A committee of managers has been formed which will take all proper means to defeat the new bill. Expenses are already high enough here, and the salaries of vaudeville turns steadily increasing. H. B. Marinelli whispered to me only this week that his present show at the Olympia is costing \$17,370 a month, not taking into account the incidental expenses.

New fortnightly program at Barrasford's Alhambra comprises Picitt and Lizette, Diamond and Beatrice, Susie and Protti, Celia Galley, Two Falcons, Three Meers, Darius M., a comic from the Parisiana; Lanos and Montes, Launceston Elliott, Louise Deparne and pictures.

If I may express an opinion I think I like Mr. Bannel's October program (mentioned last week), better than September's. I am not particularly struck on the revived ballet "Sports" (perhaps familiarity breeds contempt, for I have sat it out many times years ago), but Yette Rianza dances very prettily.

Arthur Nelstone, the English comedian, who was such a big success in the revue at La Cigale Music Hall, Paris, has been booked, through Warner's Agency here, for the Apollo, Vienna.

Jean Challis, 36 Rue Ferrandière, has been appointed representative for VARIETY at Lyons, France, under the control of VARIETY's Paris office, and will be happy to be of assistance to any reader visiting that part of the country.

HOUSE CLOSES; NO SALARY.

The Auditorium at Parkersburg, W. Va., closed last Saturday night. The acts on the week's bill did not receive salary for services rendered. One act, independent of the others, all having combined for the joint purpose of protecting themselves, secretly had an attachment issued, serving it upon the box office just before the night performance, tying up \$34.

The numbers composing the program were Collins and La Belle, Burrows, Travis and Co., Ross and Adams, the Jimmy Walthour Troupe, the La Villes (who attached), La Duxe and Will Dockery. Four of the acts contained White Rats, among these Collins and La Belle, who returned to New York, filing a complaint with the organization.

The house is booked in New York by Keith & Elkeles in conjunction with the Schultze Opera House, Zanesville, Ohio. No trouble has been reported from the latter place.

Al Davis, the local manager for the Auditorium, is alleged to be employed by one Sacha, of New York City. Some of the artists claim that moneys deducted from their salary in the middle of the week to be forwarded to New York never reached the destination.

Harry Mountford, for the White Rats, started an investigation on Wednesday.

CIRCUS NEWS

TWO ACROBATIC PROBLEMS.

The guardian of Charlie Siegrist, the remarkable acrobat with the Sells-Floto Circus, is Joe Adams, the boniface of West 44th street. This week Mr. Adams received a letter from his protege saying that he (Siegrist) was attempting to perform "a backward and a forward in a swing."

This acrobatic feat, elucidated, is for a performer from a series of flip flaps to take a backward somersault and before touching the ground reverse by means of a half-twister into a forward somersault, alighting upon his feet.

Mr. Adams, mentioning this contemplated trick of Siegrist's, aroused a discussion whether it was possible. Mr. Adams claims that it could be accomplished, although there is no record of anyone having ever done so.

Siegrist says he is trying for it and hopes to yet show the feat in public. He is doing an unassisted "double from the ground," an acrobatic trick claimed to have been performed by several, two or three admittedly having done so.

Another argument in acrobatics is whether a back somersault may be accomplished with the performer having his hands in his pockets, making the complete turn without removing either hand. No one present could recall that this had been done, although it was thought probable by the experts present it could be.

One acrobat this week declared his confidence in the possibility of the "backward-forward" trick. He said he had even seen a feat almost like it accomplished on the Pacific Coast ten years ago by Billy Karl, of Karl Bros. and Baldwin.

Karl's feat consisted of a half forward twister and a one-and-a-half back, all in a swing. Karl, however, did it from a leaping board and the acrobat did not believe that it could be accomplished from the ground.

The feat of turning a somersault with the hands in the pockets he said was a common one, naming several tumblers who had done it, among them being Frank Seymour (Seymour & Hill) and Eddie Prevost.

DOUBLE TRAGEDY.

New Orleans, La., Oct. 29.

Miller Brothers' "101 Ranch" Wild West played here Monday. The outfit got in Sunday, bringing the story of a double tragedy at their last stand, Gulfport, Miss. While the show was packing up after the evening performance one of the rough riders, Lon Seely, got into an altercation with a mounted policeman.

Suddenly he wheeled and galloped off, the policeman following, and the pair were soon lost in a cloud of dust. Later both their bodies were found by the roadside. Cowboy and policeman had died of a bullet wound and a single chamber was empty in both revolvers.

Chicago, Oct. 29.

"The Three Demons," the act brought over here for the New York Hippodrome, and who were taken in tow by Arthur Buckner, has sued the Hagenbeck-Wallace Circus for the salary for the two weeks they did not play while the show was in Chicago.

BAREBACK RIDING DOG.

St. Louis, Oct. 29.

Peter W. Barlow, of "Barlow's Marvelous Ponies," claims to have the only dog in show history which rides absolutely barefooted on a bareback horse or pony. This Mr. Barlow says he has accomplished after much training with "Paddy Barlow," the name given to the animal.

For three months Mr. Barlow has been working patiently to train the dog to sit up and turn somersaults while riding a pony, the latter having neither pad nor sweat cloth on his back.

NEXT SEASON'S OPENING.

It is reported that the Wallace-Hagenbeck Circus will open April 25 next at Peru, Ind. Most of the artists who were with the outfit this season returned to New York last week. One declared the show had not much more than broken even on the tour, although the two weeks' engagement in Chicago on a guarantee returned Ben Wallace a handsome profit.

A few of this year's features which have been signed for next season are the Tasmanian-Van Diemans, Borsini Troupe, Thaler's Dogs and DeKock Trio.

TRAPEZE PERFORMER FALLS.

New Orleans, Oct. 29.

Last Friday, while the Gentry Bros.' Show was exhibiting at Biloxi, Miss., Mayme Deoch (Mrs. Steiner), a trapeze performer, while being pulled to the top of the tent holding on by her teeth, fell to the ground, and was knocked unconscious. It is feared she may die as a result of her injuries.

The band commenced to play immediately, and the performance continued.

HIP'S CHANGE OF "CIRCUS ACTS."

On November 30 the present program of "circus acts" in the New York Hippodrome production will undergo an entire change.

Replacing the present numbers will be Albert Loyal and his bareback riding dog (together with horses), the Pessintis (two people), a novelty riding act, the Kuduras (ten Japs) from the Hagenbeck-Wallace Circus, The Three Atheletis (all girls), a gymnastic number, and The Fassion, who were with the Ringling Circus last season.

The H. B. Marinelli's Agency placed the new and present acts for the Hippodrome.

The story of a fight between natives and Miller Bros.' "101 Ranch" sent out from here is a "pipe." The story placed the riot up the State. It amounts to nothing more than the trouble which occurred between a cowboy and an officer last week. Geo. Hooker, a cowboy with the show who had been held here by the police since Sunday, was released yesterday.

Walter Rosenberg is negotiating for one of the stores in the Shubert Building in which to place moving pictures.

Fubillones, the Cuban circus man, is in this country, having come up to New Orleans from the Island Republic to witness a performance of the Barnum-Bailey circus. He is now in the Crescent City.

BIG SAVING IN FILM.

Chicago, Oct. 29.

The new Eastman non-inflammable films which the Film Service Association recommended to its licensed members will be put into use by the first of the year, according to a prominent film man in this city. The practical use of these films will not alone save many thousands of dollars in fire insurance, but will last longer than the others.

APPROACHING SETTLEMENT?

As an indication that the rival film factions are nearing some sort of settlement, an independent exchange man, said to be an expert in underground ways of getting association films, declared he had received a semi-official assurance that in a short time it would be possible for him to fill standing orders with both the Edison and Independent manufacturers.

This man is in close touch with the trade. Since the formation of the association he has time and again succeeded in serving his customers with Edison subjects, despite a close watch kept upon him.

PICTURE OF CHAMPIONSHIP GAME.

St. Louis, Oct. 29.

At the Columbia this week the moving picture is of the championship of the world contest which occurred in that series between Chicago and Detroit at the former city on Oct. 11.

PICTURES OR VAUDEVILLE?

Chicago, Oct. 29.

There is a legal controversy over the possession of the Royal Theatre, which was opened last season with vaudeville by James T. Lederer. The place abandoned variety bills last summer, inserting moving pictures by arrangement with W. H. Swanson, the Chicago film concern. The season, according to the agreement, should have ended last month, when vaudeville was to have been again played. Swanson claims Lederer verbally agreed to continue the picture shows (netting both a good weekly profit), and refuses to release him. The matter was taken to court and will be decided there.

WANTS TO BE OWN RENTER.

Next month John Jermon, of Philadelphia, will open the Majestic Theatre, a moving picture house, in Camden, N. J. It is being built by Jermon and Auman & Updegraff, of Reading, who will operate it in partnership.

This makes three picture houses in the Jermon string, others being in Philadelphia and New Orleans. To these he proposes to add enough to make a string from Philadelphia to the Crescent City, and when this is complete declares he will go into the rental business on his own account, buying his own supply of film direct from the manufacturers.

The Majestic will play three vaudeville acts in connection with the pictures.

The Ty-Bell Sisters will again play with the Sells-Floto Shows next season.

"DAVID GARRICK" IN PICTURES.

Chicago, Oct. 29.

One of the most important advances in modern moving pictures has been made by the Essanay Company of this city. The manufacturing concern has started to reproduce in action a repertoire of popular plays, with the original casts and scenery.

The first will be "David Garrick," with Henry E. Dixey and a capable company. Every effort is being made to have the production a worthy one. Special scenery, effects and detail have been provided. The play has been staged for the purpose by Francis Powers, formerly with David Belasco.

It is said that Mr. Dixey receives a large sum for allowing himself to be photographed in the character, which will be displayed in the moving picture houses where they can see him as "Garrick" for a nickel, as well as in the vaudeville theatres.

FRENCH PICTURE PLACE BURNS.

Paris, Oct. 19.

Fire broke out at the old theatre of Luneville (in the east of France), near the German frontier, on Sunday afternoon during a moving picture entertainment, when the building was full of working people enjoying their day of rest. A short circuit ignited the wires, the flames rapidly gaining the woodwork, unnoticed by the audience.

An attendant stepped before the screen and announced that an accident had just occurred, and it was impossible to continue the show that day, advising all to immediately leave the theatre. A suspicion of what had happened caused some of the audience to rush for the doors, but no panic ensued, and everyone got out without injury. Soon after the entire theatre was in flames, and as water was lacking the exertions of the brigade were limited to protecting neighboring houses. Only the four walls of the historical structure, built in the 18th century, by Stanislas, Duke of Lorraine, now remain standing. The damage is estimated at over \$100,000, but fortunately no lives were lost.

It is a sign of the times, and shows the popular fondness for moving pictures, when we hear of this ancient provincial theatre, almost a national institution, being used for cinematograph shows instead of the usual comedy company.

Welle Borsini, of the Borsini Troupe, just closed for the season with the Wallace-Hagenbeck Circus, and Laura Goltz, formerly of the Goltz trio, both acts last season with the Hagenbeck-Wallace show, have been married. The bride will now become of the Borsini act, making its number five instead of four. Welle Borsini is working out several new tricks, made possible by the addition of another member.

W. E. Corey of the Hagenbeck-Wallace Circus, who was expected in New York about this time, will not arrive for a couple of weeks at least.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Hyams and McIntyre (New Act), Colonial.
The Zancigs, Colonial.
Emile Rose, Colonial.
Rita Redmond, Lincoln Square.
Alexander and Bertie, Lincoln Square.
Vasco, Lincoln Square.
Davis-Gledhill Co., Lincoln Square.
The Kyasas, Hammerstein's.
Nick Long and Idalene Cotton (New Act), Olympic, Brooklyn.
Leonie Pam, Keeney's.
Fitzgerald and Wilson, Keeney's.
Klinting's Animals, Keeney's, Brooklyn.
Gertie Everett, Perth Amboy.
Richard Lyle and Co., Perth Amboy.
Mile. Paula, Bayonne.
"The Orphan's Christmas Eve," Bayonne.
Kessler and Luckie, Bayonne.
Frederick Lane and Co., Bayonne.
Willard Simms and Co. (New Act), Union Hill.

Mabel Hite and Mike Donlin.

"Stealing Home."

24 Mins.; Full Stage (Interior).
Hammerstein's.

If you haven't already attended the Big 42d Street Ovation, by all means beg off from the office and do so without delay. Mike Donlin as a polite comedian is quite the most delightful vaudeville surprise you ever enjoyed, and if you miss him you do yourself an injustice. Public idols of the athletic field and fistic arena we have had without number. They are usually to be identified by a certain hang-dog sullenness mixed with a curious attitude of defiance toward their unaccustomed surroundings. Perhaps Mrs. Donlin (Mabel Hite), finished performer that she is, has had something to do with the coaching process that has made a first-class light comedian out of a crack league batter and fielder. The sketch has plenty of rough places as, for instance, the opening, which nobody could understand, and several delays, filled in only by Miss Hite's voice off stage and the presence of a colored maid in the parlor set, but the couple manage to make the proceedings highly diverting as a whole. But to tell what actually happens during those twenty-four minutes: Miss Hite opens the ball with a comic song called "Mr. Cupid," handled in her inimitable style. She retires behind a screen to make a quick change and there follows sundry dialogue between her and the maid. Then Miss Hite calls up the Polo Grounds on her desk telephone. "Yes," she says into the receiver. "Please let me speak to Mr. Donlin. I'm Mrs. Donlin. Yes, Mrs. Donlin—Donlin—Donlin—DONLIN. Oh, Mike's wife. Now you understand. How does the game go? WHAT? Mike ruled out of the game! For an argument with the umpire! Well, wait till he gets home." Then Mike walks sheepishly and a little fearfully in, and is required to explain to the indignant Mrs. Mike how it happened that Hans Wagner ("a Dutchman") managed to make four hits while he (Mike) allowed himself to be ruled off the diamond without committing a murder or even a felonious assault. The exchange of talk at this point is altogether irresistible; and Donlin handled his end as the brow-benten

NEW ACTS OF THE WEEK

Carlin and Otto.

"The Battle of Bay Rum" (Travesty).
17 Mins.; Full Stage (Special Setting).
Colonial.

"The Battle of Bay Rum" opens at a faster speed and in better form than at its conclusion. Ed. Gallagher has produced this travesty, which seems to be without some of the details mentioned on the program, particularly the "exploding of magazine" and "wreck of the *Sandy Hook*," although the latter is suggested by a "dark change" leading up to a poor finale where the two principals (Frank J. Otto and Robt. Carlin) are clinging to a fish in mid-ocean, the *Sandy Hook* having been sunk or swept away. There is a great deal of "punning" in the dialog, but the best bit of travesty, that of a compass becoming a roulette wheel, with the ship being steered to the geographical direction at which the "little ball" stopped after whirling about, was employed but once. The piece was carried along by Carlin and Otto's songs, parodies and dance, each gaining much applause, from the parody on "Summertime" especially. Wm. H. Meloney and Geo. Brussius, the remaining principals, are not prominent. Mr. Otto is the admiral of the *Sandy Hook*; Carlin "Shoot-Schultz, a sort of sea-dog," both "Dutchmen." The setting of the boat has been well planned and produced. The act is "there," but it requires development in the burlesque possibilities, although quite well received Monday evening, through the individual work of Messrs. Carlin and Otto.

Sime.

"Georgia Campers" (10).

Songs and Dances.

19 Mins.; Full Stage.
Greenpoint, Brooklyn.

"Ed. Brayer's Colored Belles and Beaux with Cleo Desmond and Clarence Bowens in Songs and Dances of the South." There is the complete program billing and the act. It has everything excepting a comedian, which is positively necessary at once for the success of the number. Bowens makes no pretensions at comedy. He and Miss Desmond have a "Lazy Coon" dance, and Miss Desmond has a solo of song-recitation which might be changed for something more lively or cut to a verse and chorus. She should also discard that "sheath" skirt, slit to the hips. It isn't becoming to her or the colored act. The finish is the usual dancing one of all acts of this sort. There is nothing at all remarkable in the "Georgia Campers," but a good comedian in addition to the company at present will put it over for the time as a closing number.

Sime.

hubby to the queen's taste, never over-acting for a moment, and playing throughout like a human being rather than an actor-in-spite-of-himself. A song is introduced through a rather crude expedient, and with this, "Brenda Sylvest," by Miss Hite alone and in appropriate costume, the turn finishes. The pair took ten curtain calls Wednesday night, but with admirable judgment went no further with their efforts. The house was packed, a result to which the team undoubtedly contributed largely.

Rush.

Alice Lloyd.

Songs.

34 Mins.; One.
Fifth Avenue.

After two or three out-of-town weeks Alice Lloyd is appearing at the Fifth Avenue for the first time in New York since her return from England. The attendance on Monday night, with the election excitement a strong opposition, showed the little Englishwoman has lost none of her drawing powers. The house was rather late in filling, but by the time Miss Lloyd appeared there was a line clinging to the back rail. Alice Lloyd is the exception to the rule that the singer must have the songs to make good. Her success is due more to Alice Lloyd than to any song writer. Of the six numbers given, "I'm Looking for the Lovelight in Your Eyes," with the "mirror effect," was the most popular. The idea has been used by several since it was first introduced by Miss Lloyd, but none of the imitators have succeeded in getting as much out of it. "Splash Me" was demanded after five other numbers had been given. The "kid" song, "Like Mother and Father Do," was also very well liked. Miss Lloyd makes a charming "kid." "The Ages of Women," a song-recitation, went very well but it doesn't fit the singer. It is one of those "Rake's Progress" things at which the audience feels in duty bound to applaud. Of the several fetching costumes worn, a pale-green gown with a large modish hat was the most attractive. After Miss Lloyd had been on the stage thirty-four minutes and sung six songs, the audience insisted upon her appearance after the letters had been flashed for the next act, which is the best expression of her popularity.

Dash.

Al Fields and Co. (2).

"Too Much Devil" (Travesty).

20 Mins.; Full Stage.
Alhambra.

The broadest sort of travesty, some of it pretty obvious and none too modern, goes into the makeup of "Too Much Devil," which finds Al Fields in a new role. The sketch is arranged for laughing purposes only and, although the means to that end are at times not so fine as they might be, it fulfills its mission completely. Quite the funniest thing in it is Fields' curtain speech. As the Devil he brings about the downfall of the artist (Frances Yale) and the wife (Bertha Wilsea) and then, looking over the guilty pair, he elevates his eyebrows and with a sinister smile that makes Edwin Stevens look like a sleeping cherub, chuckles. "Oh, you kiddo." There are a number of bright points in the dialog, but in places the humor is somewhat labored. With Fields' facility in handling extemporaneous matter he will doubtless make substitutions that will correct a tendency toward "gagging," a thing unworthy of so excellent a comedian. The idea of burlesquing a prevailing craze such as "The Devil," which lends itself readily to satire, is bound to be popular, and the Fields travesty should be effective where the straight version has been seen.

Rush.

Arnold Daly and Co. (4).

"Becoming an Editor" (Comedy).

23 Mins.; Full Stage (Special Set).
Colonial.

In the Colonial lobby this week is a full-sized painting of Arnold Daly as Captain Bluntschli in "Arms and the Man." In the portrait, Mr. Daly holds a sword. On the Colonial stage for the first time he is presenting, with four other players, "Becoming an Editor." The connection is that were not Mr. Daly playing upon the stage the painting would not be in the lobby. And the painting being in the lobby, any number of people Monday evening after Mr. Daly closed "Becoming an Editor" in the weakest, flabbiest kind of a finale stood in front of the oil painting and wondered what Daly intended doing with that sword. He could have received numerous suggestions gratis, for Mr. Daly has again returned to vaudeville and again "flopped," maintaining his own and the "legitimate" record. Daly makes infrequent incursions into and upon vaudeville; wears out the temporary value of his "name" as gained through the latest publicity received during the interim, wafts away from vaudeville for a time, goes through the process once more, when the manager's cry for a "drawing card" brings him back—with the same result. Perhaps the vaudeville manager is quiescent at these times as in the continual war-whoop of "new material" he looks always afar off, neglecting what may be within range, but this is a condition the manager has raised for himself mostly through "freak" attractions, so the combination of names, such as "Mark Twain" and "Arnold Daly" (perhaps Daly's should have come first) justifies the belief of a full house, a promise for the non-fulfillment of which Mr. Daly at least must have been partly responsible on Monday evening. Mark Twain is credited by the program, along with Gabriel Timmory, of having made "Becoming an Editor." The balance of credit for its stage production probably lies with Mr. Timmory, as it seems more of a story or incident of Mr. Twain's many, adapted by the other for vaudeville. As a story it would be far more humorous than Mr. Daly and his company proved it to be. Some of the fun is burlesque, some grotesque, and some flippantly foolish, especially during the opening scene between Daly and a stenographer (Josephine Brown), who apparently had more friends "in front" than her principal. Each had enough to secure applause for little, if anything at all. *The Chicago Farmer* required stimulation. Daly, a journeyman ne'er-do-well, volunteered, printing in a single issue what he did not know about the produce of the garden. The one moment of pleasure happened when William Mandeville as "The Old Subscriber" called at the editorial sanctum to object. The other two characters were immaterial, "The Hairy Man" seriously so. Upon being "fired," Mr. Daly delivered a homily upon the modern newspaper, which constituted the afore-said finale. Now that Mr. Daly has full knowledge of vaudeville and sketches, will he not give us a little dissertation on "Arnold Daly and Vaudeville." Perhaps Mr. Daly is a light comedian. If he is, he is too light for vaudeville.

Sime.

Ed. Wynn and Co. (10).
"Mr. Busybody" (Musical Comedy).
 29 Mins.; Full Stage (Special Setting).
 Greenpoint, Brooklyn.

After a few weeks out of town, Ed. Wynn and Co. in a C. L. Waterbury production. "Mr. Busybody" enters the Metropolis at Greenpoint this week. In justice, it should be stated a report when this act was about to leave New York for the first stop, said the stage manager engaged to put the piece on had failed to appear when mostly needed. The time on the road does not seem to have been spent to any advantage. Accepting for granted that Wynn was depended upon to carry the burden of the number (which on form as seen Tuesday evening, he is unable to do) there is still so much old and depopularized material in the sketch that a considerable amount of work must be spent upon it before it can become presentable for the New York vaudeville theatres. As "Mr. Busybody" runs now, from eight to ten minutes could be easily removed, and after that is accomplished, there may still be changes necessary. The "kissing" number with Wynn and the girls, not differing from Eddie Clark's, Arthur Dunn's or many others, is something which can't go through where vaudeville is permanent, and it did not do any too well in Greenpoint at a new house in front of a new variety audience. The first song sung by Minerva Courtney does not properly belong to a girl, and might better have been Wynn's, while the one creditable bit was a song and dance of the two principals, Mr. Wynn and Miss Courtney. There is no novelty in the piece. The dialog is tainted throughout by "jokes" which were covered on the same bill by Barry and Wolford in their opening song, built upon "old stuff" as they admit. The chorus of eight girls is not strong vocally, and the costuming attracts no attention, although the young women look well at the opening in black dresses, two complete changes following. Wynn evidently expected considerable from the manipulation of a Panama straw hat, and that might have brought the expectations had the different shapes it was twisted into come more closely together, but strung out they lost their effect. In a make-up approaching a travesty of men's fashionable clothing, Wynn was inappropriately garbed for the character assumed, that of the department store proprietor. Without having seen Wynn in the "sidewalk conversation" he was previously connected with, it might be imagined that he had attempted to apply his old comedy methods. If so, Wynn might try striking out on new lines, insisting on fresher and better material to handle. The action of the piece takes place in a department store which has just been purchased by Apuscianbee (Wynn), his chief assistant being Navvaftzhugh, "a superior shopgirl" (Miss Courtney). Miss Courtney when playing longer may give a good account of herself. Until then she should wear shoes instead of slippers. Miss Courtney is a pretty young miss, with vivacity. The setting is not elaborate, but passes.

Simc.

Aaron Kessler's brother is a member of Kessler and Luckie, dancers, who make their first appearance hereabouts next week at the Bijou, Bayonne. They were formerly with "School Boys and Girls."

Oswald Williams and Co. (3).
Illusions and Magic.
 18 Mins.; Full Stage.
 Lincoln Square.

Oswald Williams is an Englishman, in his first American appearance at the Lincoln Square. Were Williams an American with the self-laudatory, extravagant and antique style of billing in use on the program, one might readily reach the conclusion he had been working "tanks." Albeit, though, "billing" is a matter resting with the performer. The program neither is a contract for services nor a check for salary. If Mr. Williams is satisfied to disappoint his audience after the playbill has been extolling his unmeasurable virtues in his art, the blame and the consequences must be surely his. As a magician, palmer and illusionist, Williams is entitled to rank, and more so if "the new and original conception" called "Chinese Paper Art" is his own (as the program infers since it mentions the trick by name, a commendable custom long in disuse). "Chinese Paper Art" in itself is not remarkable excepting for the ingenuity which brought about its execution. Still, it is new, and that is something in these days of illusionists and magicians where you distinguish the performance mostly by the name of the performer. The "Chinese" trick, for which Williams dresses as a mandarin, is a "disappearance." A Japanese screen is set upon the stage. From one side is a short flight of steps. To the front panel is attached an oblong screen with a white paper facing the entire length. The mandarin stading before this outlines with his finger nails the figure of a man, removing the paper, revealing a figure in full evening dress, having a blackened face which, after a coat of paint apparently is passed over it, assumes the look (in color) of life. This is rapidly whisked away, the figure not having moved, and through the aperture left steps Williams. Other illusions, mostly familiar, one somewhat complex through having four persons involved, were shown, each well worked. The young woman of the act, Winifred La Barte, wears a soubrette costume. In magic Mr. Williams' best (and newest, nothing like it having been seen before) is a string of silken cords suspended from a rod. Upon the end of each cord is a small bell. Williams removes the bells one by one, placing them upon a tray, carrying the tray to the side of the stage. He then palms the bells while seemingly throwing them back to the cords. At each movement of his arm a bell drops into its former place. It is an excellent trick. "The Flying Chest" is featured. This was shown by Horace Goldin, the latter giving a more elaborate version of it. The collapsible table reverting into a grip was used by Goldin also. Williams is quick in action, working very swiftly, has a modern style, but mars his act by the introduction of simple shadowgraphs, employed solely for comedy. Williams is one of the best illusionists who has played on this side.

Simc.

By a mix-up in bookings Wills and Hassan had their baggage delivered to the Greenpoint, Brooklyn, last Monday. The act's four weeks on the Williams time will be played in March. They replaced Nita Allen and Co. at the Fifth Avenue on Tuesday.

Valerie Bergere and Co. (2).
"A Prairie Flower."
 16 Mins.; Full Stage.
 Keeney's.

"A Prairie Flower" was written by John E. Hazzard, author of "Ain't It Awful, Mabel?" While the playlet will undoubtedly never become as famous as the latter classic, still Hazzard has given Miss Bergere a very pretty, sweet little story, well balanced and concisely told in sixteen minutes. The scene is laid in the Western country, where Vance Miss Bergere) is owner of the general store and postmistress. Carlos (John Drury), a Mexican, is unsuccessfully pressing his suit when Richard Harding (Herbert Warren), who has been carrying the mails for a fortnight, appears. Harding is from the East; just what his business is in the wilds no one knows. Vance is in love with the Easterner, and in the course of their conversation he tells her it is a woman who has brought him into the West. He does not, however, tell her name. When Harding leaves the store he is set upon by a gang of cutthroats. Vance hears the rumpus and, after agreeing to become Carlos' wife, makes him consent to aid Harding. In the fracas Carlos is shot and is carried back to the store by the Easterner, where he expires. Harding then tells Vance she is the woman that he referred to, and the usual brings down the curtain. Miss Bergere is a fetching Western girl with an easy, likable naturalness. She was suffering from a severe cold Wednesday evening. Messrs. Warren and Hardy gave the star excellent support, playing their roles without exaggeration and in a straightforward manly fashion. An exceedingly good setting has been supplied. "A Prairie Flower" is not the best of Miss Bergere's repertoire, but it is a valuable acquisition.

Dash.

Bert and Lottie Walton.
Comedy Acrobatic and Novelty Dancing.
 12 Mins.; Four (6); One (8).
 Greenpoint, Brooklyn.

Bert and Lottie Walton have been playing as a team for quite some time. This is their second local appearance. Bert Walton was formerly of Barth Bros. and Walton. Lottie Walton was of the Walton Sisters. Together they have evolved a very neat act, varied in its matter to contain comedy acrobatics and dancing, hard shoe and skatorial. Mr. Walton is a lithe, quick tumbler, working as a clown, and making some "falls" all his own. He is following no one, and should continue to work this item out; also omitting all dialog in the act. The expression now secured though speech could be obtained by pantomime. Walton does some nice acrobatics on roller skates. Miss Walton is a skater as well, and an expert hard shoe dancer. The skating and dancing are given in "one" where the pair remain eight minutes, too long. Their finish at present is very good, but perhaps if Miss Walton's hard shoe dance were placed earlier, both concluding on the rollers, time would be saved and the same result attained, although this must of a necessity be a question of experiment. The girl has three changes of costume, and the act opening the bill at Greenpoint this week struck the fancy of the house very hard, delaying the appearance of the "No. 2" card on Tuesday evening.

Simc.

McMahon and Chapelle's "Sunflower Girls" (9).
"Girl Act."
 14 Mins.; Full Stage.
 American.

If there were no name on the program, the act would easily be identified with Tim McMahon. The pretty Southern melodies; the quiet, graceful dancing; the pretty light effects, and the thoroughness shown in the drilling of the girls all speak of McMahon's hand. Nine girls are employed and they are quite the best looking bunch of "broilers" who have been gathered in many a day. The girls have more than looks; they are all good dancers with light but sweet voices, just about right for the selections used. Three pretty scenes are on view. The first shows a large steamboat coming down stream at night. The boat is lighted up, and the panoramic effect gives a realistic appearance. The dancing "Sunflowers" are also very pretty. The girls are dressed to represent sunflowers with lights in each petal. The song and accompanying dance are very pleasing. The closing number is somewhat like that of McMahon's "Watermelon" act, the girls in this number coming out of a huge jack-o'-lantern instead of the watermelon. The "Sunflower Girls" is quite the best thing that McMahon has yet shown. He can sit back contented in the knowledge that his latest "girl" act will live as long as his others. Mr. McMahon has placed another notch in his already well-nicked stick of vaudeville successes, which is entitled to comment in the light of the failures almost weekly recorded by producers who are not vaudevillians by training, instinct or inheritance. Tim McMahon is.

Dash.

Sullivan, Pasquelena and Co.
"A C. O. D. Package" (Comedy).
 20 Mins.; One (4); Full Stage (14); One (2).
 Keeney's.

In turning out "A C. O. D. Package" Edward Weitzel placed the entire responsibility of the offering upon the principals. It's a comedy act, depending entirely upon slang phrases for laughs. There have been a great many of these "slang acts" placed upon the market lately. About one in ten pans out. The trouble seems to lie in coining new expressions. In the present case there are a few non-understandable phrases mixed in with a quantity of bright fresh material. The slang, as well as all the comedy, is intrusted to Clarice Pasquelena, who manages it in fairly good style. Molly Grogan (Clarice Pasquelena) comes to the theatre to deliver a C. O. D. package to one of the artists. She meets Bert Kennedy (W. J. Sullivan), of the team of Sullivan and Belasco, at the stage entrance, where much of the slang talk takes place. Inside the theatre there is more talk, finally culminating in Molly Grogan taking the place of Belasco in the team, and the couple come again into "one" for their specialty. The whole act should be framed up in "one." As now constructed it is running too long, with the full stage portion not necessary. Mr. Sullivan, aside from a laugh that he works overtime, did only run "straight" and sang a couple of songs badly. There were not enough people in the house to get a good laugh from the act.

Dash.

Wilson Franklyn and Co. (4).
"My Wife Won't Let Me" (Farce).
 21 Mins.; Full Stage (Parlor).
 Hammerstein's.

There is not a great deal about "My Wife Won't Let Me" that will recommend it to American audiences. The writer, Mark Melford, is presumably an Englishman, since the sketch is billed as "England's Greatest Comedy Success," and certainly his methods are British, for his humor has the finesse and sprightliness of a 28th Street horse car and the spontaneity of an eight-day clock. There is a touch of the risqué in the piece, English risqué, which, despite its clumsiness, is the only thing that varies its utter dullness. The plot has to do with Frank Rivers, a hen-pecked husband (Wilson Franklyn), who is brow-beaten by a jealous wife (Anna Stoddard). Digby Grubb (James E. Nichols), who is described as a "reformer," loves Mrs. Rivers and seeks to get the husband into hot water on every occasion. During Mrs. Rivers' absence from home a female acrobat (Ida Stanhope) is stranded in the street by an accident to her cab on the way to the theatre, and, being dressed in her stage clothes, a particularly scant arrangement of tights, takes refuge in the Rivers parlor, occupied only by Rivers. That's the comedy situation they have to work upon, and they attack it tooth and nail. Franklyn fairly plays himself purple in the face in his efforts to extract every last ounce of laughter out of the piece, and succeeds in giving a first-class imitation of an amateur. The dressing of Miss Stanhope in tights is uncalled for and is patently done to produce a "shock" among the audience. Tights are all right in an Amazon march or amid other appropriate surroundings, but when the setting is a private drawing room there is all the difference between propriety and immodesty. However, it does produce a "shock," and a rather disagreeable one. Of course, the wife returns and the husband's efforts to conceal the girl's presence gives opportunity for the familiar sort of comedy. The whole business isn't new, isn't funny, and at times is in the worst possible taste. The program carries the information that Jesse L. Lasky is responsible for the importation. *Rush.*

Hill and Whitaker.
Musical.
 18 Mins.; One.
 18th Street.

Hill and Whitaker are making their appearance on this side after a tour abroad. Their offering has not been changed in any particular except that there have been a few substitutions in the selections. The pair do many things and do them all well, working with an easy confidence at all times that greatly enhances the real merit of the act as a musical entertainment. Miss Whitaker's big baritone voice is peculiarly adapted to the singing of "coon" songs, and her final number "Stand Up and Sing Hallelujah" is a gem. Next to closing the show at the uptown Keith-Proctor theatre this week, the pair scored an emphatic hit. *Rush.*

Shean and Warren are reorganizing "The Life Boat Crew." The Waldron Brothers have been engaged to lead it.

Yuma and Co.
 Contortionist.
 15 Mins.; Full Stage.
 Keeney's.

The first part of Yuma's specialty is along the "Phroso" lines. The contortionist is taken from a small box and, guided by his two assistants, goes through the familiar mechanical "doll" stunt. The thing is very well worked. Wires are attached to the man, and one of the assistants works at a switch board while flashes of electricity come from various articles Yuma comes in contact with. It emphasizes strongly the idea that the man is a mechanical figure. The closing portion of the specialty shows him a first-class contortionist. He appears in the Mephisto costumes and goes through a routine of tricks on the flying rings. He shows two or three new and startling twists while making long swings through the air on the rings. The man who announces is hurting the opening portion through his halting manner of delivery. The act as a whole frames up very well with offerings of its kind. "Yuma" played New York a long time ago under another title. *Dash.*

Sherman and Luken.
"Bumps and Bangs."
 Full Stage.
"Broadway Gaiety Girls."

Sherman and Luken are a new comedy acrobatic team, the comedian working in a grotesque makeup (white face). The acrobat is a first-class ground tumbler, working neatly and quickly. The comedian has taken several leaves out of Jimmy Rice's book, but is also a good tumbler himself, and for the opening number of the burlesque olio the act did extremely well, paving an easy way for the numbers to follow it. *Sime.*

Fred and Mae Waddell.
 Club Swinging.
"Broadway Gaiety Girls."

Mae Waddell is a pretty gymnastic club swinger. She goes through some exercises rapidly upon opening. Afterwards with Fred Waddell there is passing of clubs, nothing unusual, but neatly done, although Mr. Waddell is evidently over-anxious. He goes in for a "Dutchman" for comedy, which may be unnecessary, since it would be preferable for Waddell to play "straight," leaving the comical part for Miss Waddell in her "tough" costume, in which she does very well. The club work might be extended. *Sime.*

M. Volbert.
 Assisted by Mlle. Sylve.
"La Danse Des Apache."
 One.
 Coliseum, London.

If the "Apache" dance as performed at the Coliseum is the rage of Paris, it must be put on somewhat differently across the channel. The "Apache" is a hybrid of a Coney Island "rag-two-step" and the Bowery "spiel" of long ago. The two French-named dancers did it very ordinarily, and it will probably go as well anywhere as it did at the big Stoll house; that is, without the suggestion even of applause at the finale.

Three acts weekly are now playing at Proctor's, Elizabeth, in conjunction with the moving picture exhibition there.

The Clarks (2).
 Banjoists.
 12 Mins.; One.
 Colonial.

The Clarks, man and woman banjoists, are playing at the Colonial this week for the first time in New York, probably. Their mistake in selections is more serious than the usual one made, since the Clarks have no popular melodies at all to offer, if a medley of Southern airs (as they called it) is not counted. Mr. Clark announces each time what will be played or done, the "done" covering what he said would be "voices" in the medley. If there were any voices in it, they were working on the silent system. Also in announcing the second number, Clark mentioned it would be a "difficult violin selection." Ninety-nine per cent. at least believed an imitation of a violin on a banjo would follow, but it didn't; just something called "Salterite" or "Salteretus," technically extremely difficult for a banjoist, but popularly, absolutely nil for a vaudeville audience. The opening was the "Zampa Overture," and this classed with the others under the heading of "Vaudeville Mistakes." Either player may or may not have used "picks." Their fingering was covered up in such a manner that that was not made plain, but the Clarks, if they want to pass through, had better leave the "technique" to the discard and get down to "rag" or the "pop" stuff. The banjo can not be made classical in the varieties. *Sime.*

"The Dancing Gaffney Girls."
 Dancing.

"Broadway Gaiety Girls."

If "The Dancing Gaffney Girls" were organized from the chorus of the show, whoever did it is deserving of a big credit mark, for while the act is not "big" or pretentious, for its purpose it is excellent. Rena Gaffney is in the lead, and she sings a couple of numbers in the show proper. The feature of the act (although the girls sing in English) is a Russian dance, executed nearly as well as many of these are by the "National Russian Troupes." A couple of the dancers have a Russian look, and perhaps Miss Gaffney is of that country as well. At any rate, of the many "dancing 'girl' acts" carried in burlesque choruses, the Gaffneys have at least something more to offer than a forward and back kick. *Sime.*

Burman Sisters.
 Talk and Songs.
"Broadway Gaiety Girls."

These "straight" talking and singing "sister" acts seem to be on the wane. That is why Alma and Goldie Burman should persevere in theirs, improving the talk, and Goldie helping herself by a more easy style of delivery. There is a medley, well built up, for the close, although containing a questionable verse or so. The girls wear a short-skirted brown dress, very becoming, and it is complete from hats to boots. Especially neat are the boots. Nothing dressier in footwear has been seen on the variety stage, which may go to prove how quickly anything "dressy" is noticeable, regardless of where worn, as long as it is in sight. These girls scored heavily in the show's olio, and ought to keep a-plugging at the act. *Sime.*

BROADWAY GAIETY GIRLS.

Each time the chorus of the "Broadway Gaiety Girls" reappears upon the stage they are garbed in a different costume. How that does brighten and vary a performance, especially as in this instance, where the costuming is pretty, tasteful and at no moment garish.

Before going further, one scheme of dressing, the first of its exact kind seen, is worthy of description. It is during a Spanish number lead by the Burman Sisters. The front row of girls wear black stockings to just above the knees, with pink fleshings showing from there to the waist line. Above is some kind of a dress, immaterial. The point of the costume is that from the waist to the stockings, gauze screens a regulation pair of garters attached to the stockings on either leg, giving the effect of the girls having just hopped out of bed and on their way to finish dressing themselves. It is not at all immodest in looks, and is a unique idea.

There are any quantity of "numbers," all nicely led by the women, the men not doing as well excepting Eugene Rogers, who has an excellent bass voice.

The singing pleases continuously until Mae Waddell has an "audience" song ("I Want Some One to Call Me Dearie"). The song is all right; so is Mae, but in it she wears a most unbecoming blonde wig, and is not near as good looking as when in her own proper brunette shade during the olio act of Fred and Mae Waddell (New Acts).

Michael J. Kelly wrote the story of the piece. It is in two acts. Mr. Kelly and Ed Griffin staged the show as well. About the only fault to be found against a very good grade of burlesque entertainment is the comedy, which has not received sufficient attention. Mr. Kelly is the Irishman, and while perhaps slacking off during the matinee the show was seen, he does not appear to be working over hard. Ed Manny as a "Dutchman," without whiskers, plays opposite to Kelly, but Manny's "Dutchman" will cause no race riots.

The fun of both acts needs brushing up, however. The "duel" and "ice-water-tank-with-whiskey-in-it" aren't calculated to cause hysterics nowadays, but Kelly has a bit of new business with a pipe, rather laughable.

Dorothy Collins leads the women, wearing tights all the time (in two colors), singing "Rainbow" to encores in the opening, although the girls behind her imagine it is a "coon" song from their actions. Miss Collins has another later on. The men have a quartet number which could easily do more than it does, while Rogers has a good song in "College Boys" for the finale of the first act. Rogers must be the "Frenchman" also, looking and well playing the role.

In the olio, a nicely assorted one, are also Sherman and Luken. "The Dancing Gaffney Girls" and the Burman Sisters, all under New Acts.

"The Broadway Gaiety Girls" is James H. Curtin's show. Mr. Curtin has done this season as he is noted for doing; given a splendid production, including settings, and again comes forth with a "book" in an attempt to place in burlesque a legitimate musical comedy. There are a whole lot of burlesque managers who should follow Mr. Curtin's methods more closely. *Sime.*

JERSEY LILIES.

William S. Clark's "Jersey Lilies" is dealing very good burlesque entertainment at the Murray Hill this week. Leon Errol wrote and produced the two pieces and is the principal comedian in both of them. He is the only dialect character in the show, playing a "Dutch" part in both pieces, and is very much in evidence, but he by no means has things all his own way in the comedy department. Bert Marion (Marion and Deane) has several good "bits" as a rube constable in the opener and with Errol in a burlesque boxing bout during the burlesque took credit for the laughing hit of the evening.

Al Rice was swamped under an inappropriate semi-straight role in the first part, but redeemed himself later as a simple kid. To him fell a couple of songs that for novelty and interest stood out above anything else in the show. They were "Andy, the Sandy Man" (an adaptation of "Yama-Yama") with six good looking "ponies," and a laughing number that drew four encores and two bows.

Rice is a funny enough "Dutchman," but he has an unfortunate habit of working too hard. He pumps his "gags" at the audience with fixed determination to make them go. They would score more strongly if the comedian worked more quietly. A certain amount of "joshing" with Rice's rotund person was perhaps permissible, but Errol went entirely too far and overworked his roughness in this particular. Kicking a fat man in the stomach, flipping his tie up, and like tricks occur as being a pretty poor brand of comedy. Robert Algier made a satisfactory light comedian, although his work was conventional. He has an agreeable voice and aided occasionally in the singing, beside filling in during the olio with a light singing turn.

Among the women Fannie Vedder is the prominent figure. A regulation soubrette role occupied her attention in the first part. In the burlesque she accomplished a really uncommon exploit by handling a comedy part so that it was laughable without being grotesque. Miss Vedder wore a burlesque "sheath" gown, a capital caricature, but at the same time rather graceful. She never over acts, in contrast to Errol, and her quiet clowning in the burlesque was one of the most enjoyable features of the show. She has caught the knack of being at once funny and attractive, the secret of Mabel Hite's success. Indeed, Miss Vedder resembles that comedienne somewhat.

Lillian Hoover is prima donna. She ambles gracefully through her scenes looking well and unbending rather more than is the rule with prima donnas and altogether has a brighter, more animated manner than most of her stately sisters. Miss Vedder and Miss Hoover are a bit short on wardrobe, both going through the pieces in the same costume and changing only for a "sister" act in the olio, also once again for the burlesque. Three dresses is a rather meagre allowance for a principal.

The other women are Sabel Deane, an unobtrusive soubrette, who is quite out of the farcical action and comes to the surface only when she leads a number or two, and Stella Chatelaine, even less conspicuous.

There are sixteen girls in the chorus, a well picked, nicely handled organization. The six "ponies" are particularly good

workers. There are frequent costume changes for them, but some of the dresses are in the flashy burlesque style and appear to have seen much service. This applies doubly to a glaring red horror in the burlesque.

In the olio were the Three Alavettes, comedy acrobats, with a capital fast finishing routine; Vedder and Hoover, simple, neat dancing turn with one song and no talk, and Marion and Deane, a lively singing and talking skit. The olio is particularly bright, and, although it has no striking features, goes smoothly and entertainingly.

Rush.

AMERICAN.

If bills at the American are to be of the same calibre as the one presented at the house this week it is impossible to figure how vaudeville can be anything but a success there.

The house was comfortably filled on Tuesday evening; that is, there were enough people in to fill almost any other vaudeville theatre in New York, and this with all conditions against good business. The management may feel certain that whoever drops into the American this week will call again.

Amelia Bingham, held over after her successful debut last week, under ordinary circumstances would fill the house twice daily. Of all the big "names" that have taken the vaudeville fling at various times, there is not one achieving as great a degree of success as is Miss Bingham. The reason is visible on the surface. Miss Bingham did not believe she had earned her salary when the electric blazed forth her name. She engaged an excellent company and gave as much attention to her excerpts from several plays as though producing a new piece for Broadway. The answer is a tremendous hit, with unlimited credit to the originator of the idea, for Amelia Bingham has made of herself a big card for the varieties and a permanent one if she wills. A scene from "La Tosca" was inserted this week.

Fatima Miris must be credited with drawing some of the business. She was given a warm reception on her appearance and a friendly feeling was manifest throughout. The act has been revised considerably since the Italian woman opened. But one sketch is given, and to say it was well liked would be speaking mildly. The work of Miss Miris resembles in many ways that of Bernardi. The changes are quickly made, although they are not particularly difficult. Still, they easily hold. Miris' vocal range is the surprising part of the performance. There is a distinct voice for each character, and in this respect at least she leads. The act ran twenty-two minutes Tuesday night. With the last four minutes cut Miris ought to score on any vaudeville program.

William Dillon is in New York for the first time since his successful dip into the English music halls. Bill has a new collection of songs that are geared just about right for him. "Playtime" and "I'd Rather Have a Girl Than an Automobile" were two of the new ones to score roundly. It is something new to see a man who makes a change for each song, and the idea is just as good as the changes, which is saying a great deal. Bill wisely stopped after his fourth song, although

he could have got in two more without any trouble. The applause continued after the next name went out—and it was Amelia Bingham's at that.

Cl. Gordon is joyously in his element with everything at fever heat over the coming election. His speech was a fifteen-minute scream.

Caron and Herbert have gotten into their stride now, and the act is running through in capital shape. The "straight" end has worked in nicely, and besides his first-class ground tumbling is playing to the comedian, making him invaluable to the comedy end.

Emilia Frassinetti was forced to give a fourth selection on the violin, and as it came nearer being within the range of everybody it proved to be the most popular. The Bradfords, colored, made a nice opening number. The dancing is the mainstay, and it carried them through easily. McMahon and Chappelle's "Sunflower Girls" (New Acts).

Dash.

HAMMERSTEIN'S.

Mr. Hammerstein is engaged this week in that hazardous experiment known as taking liberties with an established following. The vaudeville-going public in New York has confidence in the Hammerstein entertainment, but the show which is offered this week for their edification is calculated to hand this confidence a bit of a jolt. In this connection it is as well to keep in mind that the American, just up the street, is also open for business.

It's really too easy to pick flaws in this week's bill. Chalk Saunders is a capable show man and all that, but 42d street and Broadway audiences are sophisticated and wise to a degree. The same general observation goes for the Five Spiller Musical Bumpers, which followed. The best thing they did was a rag-time version of "Love Me and the World is Mine," but this came at the finish, and the material which had gone before did not by any means predispose the audience to accept the effort with enthusiasm.

Then again (the counts in this indictment are growing rather formidable) the prize spot on the bill was given to a sketch, "My Wife Won't Let Me" (New Acts), the value of which is entirely untried in New York and which did not by any means score an unqualified success at its initial presentation.

And finally, in that important position following the intermission there is placed Countess Rossi, an excellent singing and comedy turn, but one which must be more or less discounted in its power of entertaining by the fact that it was a standby on the Roof a large part of last summer, and must be pretty familiar to the Hammerstein habitués.

But otherwise, as the German comedian would say, there is nothing the matter with the show. Hite and Donlin (New Acts) simply ran away with their audience, Daisy Harcourt bolstered up the first half and Charley Case was welcomed like a returning prodigal. It was a pretty heavy assignment for Case at that, because he was required to follow the headliner's overwhelming hit and in addition support that horror of all vaudevillians, the "next to closing position."

A patter of applause when his card was displayed attested that the veteran black-face comedian was among friends, but one

was scarcely prepared for the continuous laughter that greeted his efforts, since he has been so long away from the footlights. During his absence Case has lost none of his charm. He is alone in his class, the essence of unctuous, quiet, compelling humor.

George B. Reno and Co. (No. 3) won substantial laughter with their ridiculous knockabout nonsense and Holdin's Manikins made an exceptionally strong closing number.

Holdin's act starts off remarkably well. The audience had begun to scatter with the exit of Charley Case, but the "Salome" dance which opened Holdin's act checked an exodus. There were few who left during this part or the cowboy number, which followed, but the conventional work with the clowns was stretched out beyond all reasonable limit, and restlessness seized upon the house before it was over. The act should be turned about, beginning at the clown episode and finishing with the "Salome," an amazing bit of manipulation.

Rush.

FIFTH AVENUE.

Considerable twisting about of the numbers after the opening show at the Fifth Avenue this week places the program in first rate moving order. Alice Lloyd (New Acts) is the feature upon her local reappearance and a capacity house greeted her.

The comedy was left almost entirely to the McNaughtons, also reappearing. When it is possible for one number to hold up the comedy end, you can safely figure the act has accomplished something. The McNaughtons were one big laugh from start to finish.

Wormwood's Animals filled in nicely. The monkeys caused no end of amusement. The trainer makes an effort to stop their by-play, which is a mistake. The audience enjoys it more than they do the tricks and the simians should be allowed to go the limit. Wormwood settles all debate about a monkey riding a two-wheel bike. He has three that mount, dismount and guide wheels as well as any person could. The animals are well groomed, but there are signs of wear on the fixtures that detract somewhat.

Marcel's Bas-reliefs were moved to the closing position and make a good number for the place. Each picture called forth little outbursts of approval. The poses are held a trifle too long and something should be rigged up to replace the use of the regular house drop between pictures. In "Evangeline," a girl is shown standing with her hand on the head of a cow. Monday night the cow did not care much for the pose, and started to move about, finally finishing up by butting the girl out of the frame. It should be kept in the act, receiving a big laugh.

Carbrey Brothers appeared in the second position and were a hit before the house had fairly settled itself. The brothers have adopted a neat style of dress and the team dance remains as formerly, in a class by itself. The boys wisely leave singing alone, confining themselves strictly to dancing. Many dancing acts could take example from this pair in many ways. They get down to work immediately, and they know when to stop. The applause Monday

night would easily have warranted another dance.

Harry Alster showed his excellent character impersonations, closing with Bryan, Hughes, Taft and Roosevelt, arousing great enthusiasm. The impersonator was well liked, however, before he got down to the candidates. They are not essential to his success.

Geiger and Walters scored strongly through the man's efforts on the violin, which consists for the most part of trick playing and imitations. The imitations, however, are not of the ordinary brand. The woman's voice is the greatest menace at present. It made a joke out of what would have been a very pretty violin solo at the finish.

Nita Allen and Co. in William Cressy's "In Car Two-Stateroom One," a sketch, opened the show, although billed for "No. 4." *Dash.*

ALHAMBRA.

A smooth-running show with comedy foremost is the entertainment at the Alhambra this week. The selection gives a better opportunity for handling the stage than most that have been seen hereabouts lately, thanks to the presence of three acts in "one."

Nat M. Wills is in next to closing position. He has an immense amount of popularity uptown now and he held down the spot in good shape. His grand opera medley has given place to a parody on a patriotic air with the title "Stop a Little Longer," and a quantity of topical allusions go with this, and the parody on "Ain't You Comin' Out Tonight" made a first-class finish, together with the "No News" story.

Carrie De Mar registered a substantial success with her series of entertaining songs. The best of the quartet remains "Lonesome Flossie," in which Miss De Mar has a delightful "bit" in the portrayal of a lady-like "souse." The others were "It's the Little Bit of Girl Inside," "Amateur Night" and "Winking Winnie."

Down toward the end Frank Moulan and Maude Lillian Berri gave their singing sketch, "The Hair and the Heir." The singing was enjoyable, but the farcical passages were too utterly foolish to deserve attention. If it were not rank heresy to say such a thing of a "name" act one might describe the sketch as "family circuit stuff."

West and Van Sielen open the show with their novelty musical arrangement. Miss Van Sielen has devised a very pretty costume for her entrance and makes two quick changes, looking very natty in boy's clothes.

Sharp Brothers and their "Dusky Belles" followed, making a hit.

Tom Nawn and Co. return in "Pat and the Genii." The Irish gardener (Nawn) in his fairy-story surroundings is twice as funny as he would be in an atmosphere less sharply in contrast. Repose is the keynote of the act, and not the least important figure in the picture is Charlotte Appelle, "The Genii of the Jar," who does the unheard-of thing, giving a graceful and dignified performance in a part that is almost without spoken lines and is designed largely to "feed" another character.

Windsor McCay opened after the intermission. Al Fields & Co. presented "Too Much Devil" (New Acts) for the first time in New York, and Howard's Ponies closed the show. *Rush.*

COLONIAL.

To those of a mercenary curiosity, the show at the Colonial this week appears on the program as costing between \$4,500 and \$5,000, and to see a bill of that large figure, which had the best of looks on paper, fall and keep on falling seems almost shameful.

With the fall of the headliner, Arnold Daly and Co., and one or two others of note, the bill figuratively went to pieces, for the reflection from the eclipse of the stars overshadowed the others. One or two were on early enough not to be affected.

The opening and closing numbers, John and Bertha Gleeson and Fred Houlihan, "No. 1" and the Belleaire Brothers, who closed, might be said to have been staple applause getters, the opening act being newly and prettily costumed, one Irish dressing standing out, while the dancing did its share.

Of the Belleaire Brothers, the strong men, who have found it possible to exhibit their strength without "posing" to display their muscles, it is enough to remark that before a fast disappearing crowd, they stamped a successful re-appearance.

The crowd was leaving after Clarice Mayne (second week) had appeared. Some left while the English impersonator was entertaining for twenty-two minutes. Miss Mayne does not wear well. She imitated Vesta Tilly, Vesta Victoria and Marie Lloyd only of her English music hall sisters, and gave an "impression" of Clarice Vance singing "Maria." Other than Miss Vance's little peculiar twist of her hand upon finishing a verse, which Miss Mayne "caught," "The Southern Singer" evidently did not impress Clarice greatly, or Miss Mayne should allow her "impressions" to sink more deeply.

Early in the bill Harry Tighe and Co. gave "Books," a revision but not an improvement of Mr. Tighe's former act, "The Collegians." The present piece is too long drawn out, has an extremely poor finish and the comedy is forced very often, with some incidental "slap stick" which might be dropped. A couple of songs from the Joe Weber show are sung, and the act mostly pleased through Mr. Tighe's own efforts, he being assisted principally by a very pretty young girl, who has little opportunity.

Following the Tighe piece came Matthews and Ashley in "Held Up," the Hebrew comedy and parodied songs of Ashley's taking something of a firm hold upon the house, while Arnold Daly, closing the first half, and Carlin and Otto, opening the second part, are under New Acts, with The Clarks, who appeared in the second place.

Howard and Barrison had a nice position following the German team, but with nothing but a verse of a song and a very questionable "joke" over "license" to offer as unfamiliar matter in their act. The "song plugging" continues for the encore, and it does seem that if Howard and Barrison are to remain in vaudeville Joe Howard could construct a real act.

A peculiar coincidence of the Colonial bill this week is that three of the numbers on the program employ a piano upon the stage, one an upright and the other two concert grands, while six of the nine acts have singing and another is altogether musical. *Sime.*

GREENPOINT.

The Greenpoint is a "new" vaudeville theatre. This and the election pandemonium which prevailed in the east end of Brooklyn on Tuesday night, kept the attendance to the fair mark only, but even then there could have been no possible reason why the orchestra opened the performance with "Mill's Merry Melodies, No. 8" for an overture. There may be something "Merry" about "No. 7 or 11," but "No. 8" through its tediousness and length threatened the entire show with a jolt from the early comers.

The Greenpointers are not a "hard audience." They like action. Music and dancing seems to please most, and there was plenty of each on the program, the five numbers of the first half containing either one or both.

This rendered it more difficult for succeeding acts, yet Laddie Cliff in the "No. 4" place scored the undoubted hit of the show, run very closely for the position by the Empire City Quartet, the second after intermission, this place figuring.

Young Cliff is a great "kid." This has been said before. He can be made a very big card for vaudeville or elsewhere, but not with such matter as "The Coster and the Swell," a "character" song, or the monolog he adds on to this act proper. Won't someone please look after Laddie and keep him young on the stage? Never mind the applause for anything he does. Just make of him the perpetual great little kid he is and the upward road lies before him.

Bert and Lottie Walton (New Acts) opened, with Barry and Wolford after. The team is there again with a new one, "On the Jersey Side," which does not seem to be a parody, but is a corker for local audiences, and perhaps adaptable to any locality. An opening number bringing in old jokes is also well written and the team landed right in the midst of a bunch of applause. Barry and Wolford might reduce the talk as low as they want to. It's even money that before long the act will be singing only.

McConnel and Simpson, the next number, did well, very well, considering Miss McConnel's throat condition, a condition which affected nearly everyone, all on the program seeming to have a cold or hoarseness. Mr. Simpson has improved his performance, but is still held down for his individual work by the crying scene at the finish, although this is a strong portion of the sketch. Miss McConnel is offering the same bright, snappy performance.

Ed. Wynn and Co. closing the first half, and the "Georgia Campers," concluding the show, are under New Acts. J. Warren Keane has an entertaining routine of magical tricks. He attempts too much with the palming of the balls, but does some skillful work in the same line with cards.

The quartet sang a couple of new songs, or at least Harry Cooper did. Harry claims the "Maybe" number is a "coon" song. Perhaps it is, but Cooper disguised it without harming the selection, a pretty one. "Cheer Up, Cheer Up, Cherries Will Soon Be Ripe," receives special mention, because there was no "song plugging" in the act Tuesday evening. It won out on its merits, notwithstanding, just as well as it ever did. So why "plug?" *Sime.*

KEENEY'S.

It may have been the rain or it may have been the excitement over the coming election that kept the attendance down on Wednesday night. Whatever the cause, the fact remains there were not more than a hundred people on the lower floor of the house. The bill really deserved patronage. It may not appear to be an extremely "big" show, but it is a good variety entertainment.

Edna Aug without her "scrub women" did rather an unusual thing. She was on the stage almost a full half hour. At one time she was a riot, and two minutes after was doing a very graceful "flop," but scored again and then fell rather badly at the finish. Out of the thirty minutes Miss Aug should be able to select fifteen to eighteen minutes of good, snappy material. The talk which accompanied the opening number, a sort of reply to "Ain't It Awful, Mabel?" was her strongest bit, and in this she was genuinely funny. The hand-on-the-hip-well-for-goodness-sake, Jimmy Russell stuff became tiresome after a time, which might suggest one place to start cutting. The second song, "That's Right," needs no mention; it should be dropped without delay. Another funny bit was introduced in the third number, the name not known. A cab driver interrupts the singer in his quest for a fare, and the ensuing conversation got laughs all the way. The finish, an imitation "gag," is not strong.

The Willy Pantzer Troupe were one of the evening's big hits. It was surprising the amount of enthusiasm the act aroused in the scattered audience. The finished work of a master hand is visible always. Everything about the act is catchy. The neat dressing, the good appearance of the principals and the ease and grace with which Pantzer handles the little fellows all bring good results. The smaller of the two boys is quite the tiniest thing you can imagine. His cuteness alone is a great help to the act, for it keeps the feminine portion interested, something not always attainable in acrobatic acts.

Le Dent opened the program and was handicapped by the small stage to a great extent. His juggling is improving right along. It was almost a straight juggling act that he gave, and he had no trouble in getting away with it. Le Dent did extraordinarily well, considering the position and the scant attendance.

Kalmer and Brown replaced King and Brooks on the program. They are giving the same act shown at Hammerstein's last week without change. A second look brings more strongly forward the mistake these excellent dancers are making in not going right in to frame up a straight singing and dancing specialty on the bigger and "classier" lines. By using the imitations and the ballet dance they came very near missing entirely the chance of showing their two last dances, which made of them a solid hit.

Avery and Hart, colored, were down next to closing, and did not do so well as usual. Avery has acquired a laugh that is anything but pleasant to hear. The act remains in the main the same. Something new is almost due.

Valerie Bergere and Co., Yuma and Co. and Sullivan, Pasquelena and Co. are under New Acts. *Dash.*

125TH STREET.

There's a whole lot of pairing off in this week's bill at the 125th Street Theatre, although the duplications are mostly in details and do not react against a varied program. Rock and Fulton and Adelaide and Company are two dancing numbers, but widely separated. Sam Watson's "Farmyard Circus" and the Ellis-Nowlan acrobatic turn is also labeled "A Night at the Circus," while there is a harpist in both acts of Julius Steger and Company and Hill and Whitaker. The orchestra added a repetition on its own account by playing the same tune three times when an overture was demanded to fill in short gaps. However, the audience gave its approval to the show and the arrangement worked out well enough.

Conlin and Steele opened the show, doing very nicely with their light arrangement of singing, talk and piano playing. Adelaide was second, changing places with Sam Watson. The Englishman's odd animal act was in high favor. Watson is unique in character and method and everything he does has the flavor of bizarre oddity. The ridiculous performance with the pig started a wave of disorderly conduct on the part of the upstairs division and after his full act the trainer did six minutes or more in "one" with his acrobatic dog. Even after that he took three bows.

A well-devised series of dances with a capital introduction and a neat "Spring Song" dance for a finale was Adelaide's offering. In the "Spring Song" she does not get the bright golden lighting effects that did so much to help the picture when Gertrude Hoffmann did it on Hammerstein's Roof last summer, but the setting was pretty and Adelaide and her four girls made it a distinctly charming performance.

Julius Steger and Company were among friends. The Harlem audience has a particularly strong inclination toward dramatic sketches and the well-balanced sentiment of "The Fifth Commandment" made an immediate appeal. Mr. Steger was in excellent voice and has been happy in his selection of his supporting cast. Vaudeville has need of such works, pieces in which sentiment is sincere without being maudlin, and dramatic tension is supplied through some other means than gun-play and broken furniture. Maude Earle, who is new to the part of Alice, does quite nicely.

Rock and Fulton seem to have given up their "Apache" dance and now end with "The Devil" number, the dramatic pantomime of which makes it a strong climactic feature. The rest of their routine remains unchanged.

Billy Beard was called upon to follow Mr. Steger and found it rough going at first. The audience did not "come to" until after his first song, but the talk, about an average composite of old and new matter, drew laughter.

It took a pretty fast act to close the show and "A Night at the Circus" supplied the requirements. The burlesque of the parade was not quite broad enough to catch on immediately, but by its third appearance the laughter was bubbling. Once the troupe gets into the full stage the swift tumbling and knockabouts keep the action going to the finish. *Rush.*

VARIETY ARTISTS' ROUTES

FOR WEEK NOV. 2

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 1 to NOV. 8, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R.," "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Adalah Bros., Three, 1235 Golden Gate, Frisco.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Ader Trio, 2238 N. 3, Phila.
Adelyna, Box 249, Champaign, Ill.
Agee, John, Ringling Bros., C. R.
Ahearns, Theo., Orpheum, Zanesville; 9, Orpheum, Chillicothe, O.
Alberl, Giulia, Scribner's Big Show, B. R.
Alberto, Barnum & Bailey, C. R.
Albino & La Brant, 212 E. 25, N. Y.
Alburnus & Millar, Hippo., Ealing, Eng.
Aldo & Vannerson, 254 W. 24, N. Y.
Alexander & Hertle, 41 Acre Lane, London, Eng.
Alexander & Scott, Carre, Amsterdam, Holland.
Altman & McFarland, Meriden, Mass.
Anderson, Madge, 3814 Pk. Heights, Balt., Md.
Allen, Chas. H., 481 S. Morgan, Chicago.
Allen, A. D., Co., 74 Pleasant, Montclair, N. J.
Allen, Ed., Campbell Bros., C. R.
Allen, Seale & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
All Hunter & All, Los Angeles, Cal.
Allison, Mr. & Mrs., Green Room Club, N. Y.
Alpine Troupe, Cole Bros., C. R.
Altrona, Zoller Trio, Mardi Gras Beauties, B. R.
Alvano, Madame & Co., West Middletown, O.
Alvares Troupe, Ringling Bros., C. R.
Alvarettas, Three, Jersey Lilies, B. R.
Alvord, Ned, Ringling Bros., C. R.
American Dancers, 815, Keith's, Boston; 9, K. & P.'s 5th Ave., N. Y.

Boyer, Ben & Bro., Orpheum, Reading; 9, Orpheum, Easton, Pa.
Boord, Billy, Proctor's, Newark; 9, Empire, Hoboken.
Beauvais, Arthur & Co., Victor House, Chicago.
Beattie, Boh, Little Nemo Co., Indef.
Becker & Maye, Lyric, Bridgeport, N. J., Indef.
Beckoul, Musical, 52 Springfield, Newark.
Belford, Al C., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel Ferns, New Castle, Ind.
Belchair Bros., Orpheum, Brooklyn; 9, Alhambra, N. Y.
Belin, The, Barnum & Bailey, C. R.
Bennett, Laura, Indiana, South Bend, Ind.
Biff & Bang, Power's, Hibbing, Minn.; 9, Bijou, Superior, Wis.
Big City Quartet, Orpheum, Minneapolis; 9, Majestic, Des Moines.
Blinn, Bonni, Brer, Bennett's, Montreal.
Blaney & Chapman, Lyric, Lebanon, Tenn., Indef.
Blissett & Scott, Orpheum, Spokane.
Black Patti Troubadors, 6, Rome, Ga.; 9, Memphis, Tenn.
Blake & Ambler, Hippo., Liverpool, Eng.
Blampham & Heir, Family, Carbondale, Pa.; 9, Family, Mahoney City, Pa.
Blaney & Wolf, Haymarket, Chicago.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, 335 Beacon, Somerville, Mass.
Bison City Quartet, Bennett's, Hamilton; 8, Temple, Detroit.
Black & White Trio, 564 Columbus, N. Y.

Brigham, Anna R., 28 Exchange, Binghamton.
Brinkley's, The, 424 W. 39, N. Y.
Brisson, Alice, Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Brooks & Vedder, 2511, Oakland.
Brooks & Denton, 470 4th, N. Y.
Brooks & Jeannette, Family, Lancaster; 9, Family, Shamokin, Pa.
Browne, Bothwell, 407 W. 123, N. Y.
Brown E. Jay, 131 Dennyway, Seattle.
Brown, George, Barnum & Bailey, C. R.
Brown, The, Bijou, Battle Creek; 9, Bijou, Jackson, Mich.
Brummettes, Cycling, Academy, Meadville, Pa.; 9, Samuel's, Jamestown, N. Y.
Bryant & Saville, Hippo., Huntington, W. Va.
Byrne, Gibson Players, Bijou, Dubuque, Ia.
Nov. 2, Academy, Meadville, Pa.
Buck Bros., 90 Milton, Brooklyn.
Burke, John P., Gem, Tampa, Fla., Indef.
Buckley's Dogs, Ringling Bros., C. R.
Buckley, John, Pan Handle Pete Co.
Bures & Clara, Barnum & Bailey, C. R.
Burke & Ulline, Bijou, Ann Arbor, Mich.
Burnham, Chas. C. & Co., Temple, Ft. Wayne; 9, G. O. H., Grand Rapids.
Burns & Emerson, 1 Place Boledieu, Paris.
Burt, Glenn, City Sports, B. R.
Burt & Stanford, Empire, Paterson; 9, Poll's, Wilkes-Barre, Pa.
Burton & Burton, Al Reeves, B. R.
Burton, Hughes & Burton, 532 Stanton, Niles, O.
Busch, Vass, Champaigne, Glens, E. R.
Busch & Eubank, 1334 53 St., Brooklyn.
Bussler, Walter H., Orphia, Madison, Wis., Indef.
Bussler Brown & Tige, 46 W. 26, N. Y.
Buttinos, The, Ringling Bros., C. R.
Butler & Bassett, Poll's, New Haven; 9, Andl, Portland, Lynn.
Butson, Chas., Crystal, Menasha, Wis., Indef.
Byers & Herumum, Orpheum, Sull Lake; 11, Orpheum, Battle.
Byron & Langdon, Orpheum, New Orleans.

O

Cain Sisters, Empire, Youngstown, O., Indef.
Caldwell & St. George, Coliseum, London, Eng.
Cameron & Byrne, 91 Bartlett, San Francisco.
Campbell, Euerth, Anderson, Louisville.
Campbell & Brady, Hastings' Big Show, B. R.
Carby Bros., K. & P. 125th St., N. Y.
Carillo, Leo, Majestic, Chicago.
Carlin & Otto, Orpheum, Brooklyn; 9, Alhambra, N. Y.
Carson, Frank, Grand Bellingham.
Carmen Sisters, Empire, San Francisco, Indef.
Carrays, The, Lyceum, Stamford, Conn.; 9, Bronx, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carol Sisters, Serenaders, B. R.
Carr Trio, Family, Billings, Mont.
Carson, Mirant, F., Orpheum, Spokane.
Carter, Chas. J., Milton, Queens, Sydney, Aus.
Carter, Lillian, Irwin's Majestics, B. R.
Casad & De Verne, Auditorium, Lynn, Mass.
Cassidy & Le Clair, 2444 First, Jersey City.
Cassini, Jack, O. H., Michigan City, Ind.
Castellano & Bro., Orpheum, Spokane.
Ceballos, Helarion & Rosal, Orpheum, Los Angeles.
Cetrest, 74 Grove road, Clapham Park, London.
Chadwick Trio, Orpheum, Sioux City, Ia.
Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.
Charlie, Doris, Follies of the Day, B. R.
Christopher, Chris., 49 5th Ave., Chicago.
Christy, Wayne G., 207 W. 43, N. Y.
Church City Four, Strolling Players, B. R.
Claire, Ina, 240 W. 52d, N. Y.
Clark & Sebastian, Barnum & Bailey, C. R.
Clark & Turner, 140 W. 64, N. Y.
Clarke, Wilfred, Orpheum, Sioux City, Ia.
Clark's, Three, Ringling Bros., C. R.
Clayton & Drew, Majestic, Wichita, Kas.
Clifford, George A., Comedy, Brooklyn, Indef.
Clipper Comedy Quartet, O. H., Champaigne, Ill.
Cogan & Bancroft, 1533 B'way, N. Y.
Cognswells, Three, Touring Mexico, '08-'09.
Cole & Clemens, Novelty, McKees Rocks; 9, Novelty, Allegheny, Pa.
Cole, Bert, Hagenbeck-Wallace, C. R.
Coleman & La Mont, Hippo Rink, Birmingham.
Colonial Septet, Hudson, Union Hill, N. J.; 9, Greenpoint, Brooklyn, N. Y.
Columbia Quartet, Bijou, La Crosse, Wis.
Columbia Musical Trio, The "Big Bro's," Alhambra.
Columbians, Five, 9, Donndun, Waukegan.
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Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 914 Sandals, Canton, O.
Arlo, Ringling Bros., C. R.
Arlo & Eddo, 500 E. 84, N. Y.
Arizona Troupe, 351 E. 18, N. Y.
Arlington Four, Cook's, Rochester; 9, Keith's, Cleveland.
Armstrong & Levering, Empire Burlesquers, B. R.
Armond, Grace, Garrick, Burlington, Ia.; 9, Bijou, Dubuque, Ia.
Arnold & Felix, Family, Hazelton, Pa.; 9, Family, Carbondale, Pa.
Arthur, W. J., Columbia, Knoxville, Indef.
Arville, Dorothy, Rosdolph Court, 85th, N. Y.
Auberts, Les, 14 Frobel Str., Ill., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auers, The, 37 Heygate, Southend-on-Sea, Eng.
Auser, Capt., Geo., 12 Lawrence Rd., So. Ealing, London, England.
Austin, Tossing, Alhambra, Paris, France.
Avery, W. F., 6006 Forrestville, Chicago.
Ayres, Howard, 2411 So. Alder, Phila.
Azara, Miss, Barnum & Bailey, C. R.

Black & Leslie, 434 Race, Cincinnati.
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Rock, Otto, K. & P. 125th St., N. Y.
Footblack Quartet, Poll's, Springfield; 9, Poll's, New Haven.
Bogella, Arthur, Barnum & Bailey, C. R.
Boulden & Quinn, Pantages, Spokane.
Bowen, Whalen & Florence, 2332 Mass., Cambridge, Mass.
Bowers, Walters & Crocker, Columbia, St. Louis.
Bovory Comedy Quart., Runaway Girls, B. R.
Borsini Troupe, Hagenbeck-Wallace, C. R.
Bowen Bros., Forepugh's, Phila.; 9, Garrick, Norristown, Pa.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd, Two, 1260 So. Decatur, Montgomery, Ala.
Bradina & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Brays, The, Campbell Bros., C. R.
Brady & Mahoney, Irwin's Big Show, B. R.
Breen, Harry, Keith's, Boston; 9, Keith's, Portland.
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Baernstein, Harry, Bijou, Racine, Wis., Indef.
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Baldwin & Sher, Main St., Peoria, Ill.
Bannacks, The, Barnum & Bailey, C. R.
Banks, Breazeale Duo, K. & P. 5th Ave., N. Y.; 9, K. & P. 125th St., N. Y.
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Bastin, Tossing, Poll's, Hartford.
Barnes & Conway, City Sports, B. R.
Barron, Ruly, 20 E. 88, N. Y.
Barrett, Marjorie, 4509 Fillmore, Pittsburgh.
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Barry & Hughes, Orpheum, Kansas City.
Barrows, Edwin L., Bijou, Escanaba, Mich.
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Bates, George, Barnum & Bailey, C. R.
Be Anos, The, 3442 Charlton, Chicago.
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Cook, Frank, Austin & Stone's, Boston, indef.
Cooke, Maurice, B. Columbia, Cincinnati, 9, Anderson, Louisville, 11.
Cooper, Harry L. Williams' Imperials, B. R.
Cooper, Leo, & Co., Lyric, Danville, Ill.
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Cornwallis, Eight, Ringling Bros., C. R.
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Crawford, Pat, El Henry Minstrels.
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Cresy & Dayne, Orpheum, St. Paul.
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Cronin, Morris, 21 Alfred Place, London, England.
Cummins & Merley, Unique, Los Angeles, indef.
Curtis, Sam J., & Co., Lynn, Mass.; 9, Proctor's, Lowell.
Carnson Sisters, Circus, Shuman, Berlin, Ger.
Cutty's, Musical, Nov. 23, Keith's, Phila.

D

D'Alvini, Rocky Point, B. I., indef.
Daly & O'Brien, 418 Strand, London, Eng.
Dallivette & Co., Majestic, Butler, Pa.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Dare, Harry, 325 E. 14, N. Y.
Darrow, Stuart, Mr. & Mrs., Auditorium, Lynn;
9, Hathaway's, New Bedford.
Darwin, Ringling Bros., C. R.
Daviso, Edwards, Orpheum, Altoona.
Davy & Moore, 455 E. Carved, Detroit.
Davenport, John, Yankee Robinson, C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, H., Blair-Dome, Murphysboro, Ill., indef.
Davenport Bros. & Francis, Orpheum, Mansfield, Ohio.
Davis, Mark & Laura, National, Steubenville, O.;
9, Victoria, Wheeling, W. Va.
Day, Carlita, 523 Mott Ave., N. Y.
Dean, Al, Barnum & Bailey, C. R.
Dell & Miller, Hippodrome, Buffalo, indef.
De Cortet & Bego, Crescent, Nashville, Tenn.
De Hollis & Valdora, Colonial Belles, B. R.
De Mar, Carrie, Keith's, Phila.
De Van Hubert, 864 Prospect Pl., Brooklyn.
De Velde & Zeis, 2017's, Springfield, Mass.; 9, Polli's, New Haven.
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Delmar & Delmar, 94 Henry, N. Y.
Delmore & Darrell, 1515 Ninth, E. Oakland, Cal.
Delmore, Misses, Star, Chicago.
Delton, Al H., 538 19, Milwaukeee.
Demaco, The, 112 N. 9, Phila.
Domonico & Belle, Arcade, Toledo.
Denman, George, Barnum & Bailey, C. R.
Denker, Rose, Behman Show, B. R.
Deonoe Bros., Schollars, Copenhagen, Den.
Desmond Trio, Milton, Pa.
De Mario, Ringling Bros., C. R.
De Mora & Graceta, Majestic, Madison, Wis.
De Vere & Greenwood, 9 Maple Park, Newton Center, Mass.
De Verne, Thelma, & Co., 4572 Yates, Denver.
De Young, Tom, 156 E. 113, N. Y.
Diamond, Jim, Kentucky Belles, B. R.
Diamond & Smith, Fanny, Williamsport, Pa.; 9, Family, Lancaster, Pa.
Diercke Bros., Orpheum, Rockford, Ill.
Dilla & Templeton, Novelty, Allegheny, Pa.
Dillie, Max, Ringling Bros., C. R.
Dixie, Harris & Francis, Lyric, Alton, Ill.
Dixon, Bowyer & Dixon, Bancroft House, N. Y.
Donnell, N. Y. Stars, B. R.
Doherty Sisters, Orpheum, Reading; 9, Orpheum, Easton, Pa.
Dohn, Robert, Barnum & Bailey, C. R.
Dooley, Jed, Theatre, N. Adams, Mass.; 9, The-
atre, Gloversville, N. Y.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Drako's Dogs, Lyric, Hot Springs, Ark.
Dorsch & Russell, San Jose, San Jose, Cal.
Dotson, Howard, 1153 B'way, N. Y.
Dove & Lee, Imperial, B. R.
Drew, Dorothy, 16 St. Martins St., London, Eng.
Drew, Lowell B., 4229 Pechin, Rosborough, Phila.
Dudley, O. B. Crystal, Ind., indef.
Duffy, Dan J., Lincoln Apts., Atlantic City.
Duncan, Tom, Ringling Bros., C. R.
Duncan, A. O., 9, Dominion, Winnipeg.
Duncan & Hoffman, Majestic, Topeka.
Dunham, Jack City Sports, B. R.
Dunbars, Four, Columbia, St. Louis.
Dunedin Troupe, 418 Strand, London, W. C., Eng.
Dunn, Harvey, De Rue Bros., Minstrels.
Duttons, Three, Ringling Bros., C. R.

Early & Late, Century Girls, B. R.
Eckling & Gordon, Elm & Barton's Gaiety, B. R.
Eckel & Du Pre, Temple, B. Boston.
Edinger Sisters, James Adams Co., Monroe, N. C.
Edwards, Fred R., Orpheum, Marietta; 9, Or-
pheum, Cambridge, O.
Edwards, M. & C. H., Hippodrome, Buffalo, indef.
Edwards & Glenwood, Majestic, Ft. Worth; 9,
Majestic, Dallas.
Egner, Fred, Barnum & Bailey, C. R.
El Barto, Family, Lebanon, Pa.; 9, Family, Sha-
mokin, Pa.
Elastic Trio, Majestic, Pittsburgh, indef.
Elliot, The, O. H., S. S., Pittsburgh, indef.
Emerald, Connie, 41 Holland Rd., Bristol, London.
Emerson & Baldwin, Folies Berges, Paris, France.
Emmett, Grace & Co., Orpheum, Oakland.
Empire Comedy Four, Colonial, Norfolk; 9, Ar-
mory, Binghamton.
"Enigmarelle," Acme, Sacramento, Ca.
Ergott & Kling, Circus Sinselli, Warsaw, Russia.
Emerald Sisters, Nov. 1-30, Forliss, Budapest,
Hungary.
Espe, Dutton & Espe, Majestic, Des Moines.
Esterbrook, Frederick, Star, Cleveland.
Eugene Trio, Auditorium, York, Pa.; 9, Family,
Shamokin, Pa.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evers, Geo. W., 210 Lombard, San Antonio, Tex.
Excell, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Alata, Hagenbeck-Wallace, C. R.
Fadettes of Boston, Alhambra, N. Y.; 9, Em-
pire, Newark, N. J.
Fairchild, Mr. & Mrs. F., 1640 47, Chicago.
Fairclauds, Camille, Elm & Barton's Gaiety, B. R.
Farrell, Billy, Moss & Stoll, London, Eng.
Fascos, Four, Barnum & Bailey, C. R.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Anna Eva, Melrose Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.
Fentelle & Carr, Orpheum, Omaha.
Ferguson, Dick & Barney, Orpheum, Vancouver,
B. C.
Field Bros., 62 E. 106, N. Y.
Fields, Harry W., Polli's, New Haven; 9, Polli's,
Bridgeport.
Fields, W. C., Hippodrome, London, Eng., indef.
Fielding & Carlos, Orpheum, Chillicothe, O.
Finnie, Jack, 1911 So. Chadwick, Phila.
Fisher Troupe, Barnum & Bailey, C. R.
Fiske & McDonough, 201 W. 106, N. Y.
Flaherty, Dan, City Sports, B. R.
Fletcher, Chas. Leonard, 9, Bennett's, Montreal.
Flores, Four, Bennett's, Quebec.
Flores, Six, Barnum & Bailey, C. R.
Floods, Four, Bennett's, Montreal; Nov. 2, Ben-
nett's, Quebec.

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Foley, Jack, Ringling Bros., C. R.
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Fords, Fampus, Orpheum, Wichita, Kas.
Forrester & Lloyd, 1553 B'way, N. Y.
Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Imro, Orpheum, Memphis; 9, Orpheum, New Orleans.
Fox & Evans, O. H., Oklahoma City, Okla.
Fredo, Geo., Lyric, Canton, Ill.
Fredians, Great, Barnum & Bailey, C. R.
Frederick Musical Trio, Haymarket, Chicago.
Francisco, The, Miller's Merry Entertainers, B. R.
Franka, Jessie J., Hagenbeck-Wallace, O. B.
Freeman Bros., Rose Sydel's London Belles, B. R.
Freeman, Frank H., Hastings' Show, B. R.
Frevoll, Frederick, G. O. H., Plymouth, Pa.; 9,
Trent, Trenton.
Fullerton, Lew J., 98 Sumner Pl., Buffalo.
Fun in a Boarding House, K. & P. 5th Ave.,
N. Y.

G

Gabriel's Kid, Brigadiers, B. R.
Gaffney Girls, B'way Gaiety Girls, B. R.
Gainsboro Girls, Polli's, Worcester; 9, Polli's, Hart-
Galletti's Monkeys, 804 N. Maplewood, Chicago.
Galloway, Bert, Devia, Bridgeport, Pa.
Garden & Sommers, Greenpoint, Brooklyn.
Gardner, Three, Children, 1958 W. S. Phila.
Gardner & Vincent, Orpheum, Portland, Ore.
Gardner, Georgia & Co., Majestic, Ft. Worth.
Garcey Musical Co., 2738 N. Dover, Phila.

BILLY GASTON AND ETHEL GREEN

Nov. 2, Orpheum, Denver.

Gavin, Platt & Peaches, Keith's, Columbus, O.;
9, Orpheum, Alton.
Geiger & Walters, Majestic, Johnstown, Pa.
Gennaro & Band, Orpheum, Oakland.
Genter & Gilmore, Main, Peoria, Ill.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gill & Aker, 501 Springfield, Newark.
Gilmoe, Mildred, City Sports, B. R.
Gillroy, Haynes & Montgomery, Hathaway's, New
Bedford; 9, Auditorium, Lynn.
Gladstone, Ida, City Sports, B. R.
Glocke, Chas. & Anna, "Polles of 1907" Co.
Glover, Edna May, Gay Musicians Co.
Godfrey & Henderson, 1538 Broadway, N. Y.
Goffrey & Griceben, Kenyon Hotel, Salt Lake.
Golems, Six, Ringling Bros., C. R.
Golden Russian Troupe, Sells-Floto, C. R.
Golden & Hughes, P. O., Milford, Mass.

Goldman, Abe, New Century Girls Co., B. R.
Gordon, Bobby, B. R., Baltimore, Md.
Lorain, O.
Goyt Trio, Polli's, Waterbury; 9, Keith's, Provi-
dence.
Grace, The, 267 W. 82, N. Y.
Graham & Lawrence, United Bangor, Me.
Graham, R. A. Elite, Ritzville, Wash., indef.
Grant, Burt & Bertha, 2665 Dearborn, Chicago.
Grant, Sydney, 269 W. 261, N. Y.
Grannon, Ila, Empire, Paterson.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Polli's, Waterbury; 9, Mobawk,
Schenectady.
Greene, George, Ringling Bros., C. R.
Gregory, Frank L., Palace, Hull, Eng.
Grimm & Satchell, Pantages's, Tacoma, Wash.
Gruet & Gruet, William's Imperials, B. R.
Guerin, Louis, Metropolitan Hotel, Brockton,
Mass.

H

Hale, Lillian & Co., 7, Majestic, Denver.
Hale & Hart, 5 Pond, Pittsfield, Mass.
Hall, Harry, Ringling Bros., C. R.
Haley & McKennon, Duckings, B. R.
Hallman & Collins, Wash. Society Girls, B. R.
Halliday & Curley, 1577 Lexington, N. Y.
Hamlin, Hugo, William Tell House, Boston.
Handler, Lew, & Orpheum, Winnipeg.
Hansone, 1037 Tremont, Boston.
Hanson, Mildred, 1648 Dean, Brooklyn.
Hardman, Joe, Grand, Portland, Me.
Hardig Bros., Barnum & Bailey, C. R.
Harmorous Trio, Parker Bros., C. R.
Hartell, George, Ringling Bros., C. R.
Harland & Hollinson, 16 Repton, Manchester, Eng.
Harris, Charley, Bijou, Decatur, Ill.
Harris, Sam, Vogel's Minstrel.
Harrington, Giles W., 624 Achlin, Toledo.
Hart Bros., Hagenbeck-Wallace, C. R.
Harvey, W. S., & Co., Orpheum, Memphis; 9,
Orpheum, New Orleans.
Harvey, Elsie, Polli's, Wilkes-Barre, Pa.
Hastings & Wilson, 106 Dearborn, Chicago.
Hatches, The, 311 W. 37, N. Y.
Hawkins, Jack, 12 Portland, Cambridge, Mass.
Hawley, E. F., & Co., 55 11, Detroit.
Hayes & Wynn, N. Y. Empire, Sutherland, Eng.
Hayman & Franklin, Hippo, Wagram, Eng.
Haywards-Pistel Co., Proctor's, Troy; 9, Pro-
ctor's, Newark.
Hayter & Janet, Majestic, St. Paul.
Hassard, Lynne & Bonnie, 9, Unique, Des Moines,
Ia.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Heard & Rutter, 341 Beach, Revere, Mass.
Heaton, Billy, O. H., Lowerport, W. Va.
Heath, Thomas Gainer, Majestic, Johnstown, Pa.;
9, Orpheum, Altoona.
Hechi & Ardo, Ringling Bros., C. R.

J

Jackson Family, Ringling Bros., C. R.
Jacobs & Sardi, Cole Bros., C. R.
Jacobs & West, Ronceverte, Ronceverte, W. Va.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., indef.
Jennings & Bentrow, Polli's, Scranton; 9, Polli's,
Wilkes-Barre, Pa.
Jennings & Jewell, Majestic, Little Rock.
Jerge, Aleene & Hamilton, Avenue, Wilmington,
Del.; 9, Crystal, Braddock, Pa.
Jew, John W., Ltd Liffers, B. R.
Johnson E. Melvin, Johnson Hotel, Lafayette, Ind.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnson, George, Ringling Bros., C. R.
Johnson, Musical, London, Eng.
Johnstone & Cooke, Ontario Hotel, Chicago.
Johnson Bros. & Johnson, Family, Carbondale, Pa.
Jordan Troupe, Orpheum, Reading; 9, Orpheum,
Allentown.
Joyce, The, 43 Howard, Boston.
Jules & Margon, Barlow Minstrels.
Julian & Dyer, Family, Davenport, Ia.
Julian & Son, 6, Robinson, Toronto.
Juniper & Hayes, 120 W. 27th, N. Y.

K

Kalmo, Chas. & Ada, Ringling Bros., C. R.
Kartollo's, Juggling, De Rue Bros., Minstrel.
Kaufman Bros., Hathaway's, Malden; 9, Keith's,
Springfield.
Kealey, Doc, Ringling Bros., C. R.
Keane, J. Warren, Keith's, Phila.; 9, Trent,
Trenton.
Keegan & Mack, Casey Corner Girls, B. R.
Keille, Edw., & Sidone Sisters, Majestic, Dal-
las; 9, Majestic, Houston.
Keeley Bros., 9, G. O. H., Indianapolis.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Keith, Sam & Ida, Grand, Vancouver, B. C.
Keille, Walter O., Hotel Cecil, London, Eng.
Keller, Major, Polli's, Waterbury, indef.
Kendall, Preston, Empire, Hoboken; 9, Empire,
Paterson.
Kennard Bros., Hagenbeck-Wallace, C. R.
Kenton, Dorothy, Scala, Copenhagen, Denmark.
Kenyon & Healy, 232 Murray, Newark, N. J.
Keogh & Francis, Hathaway's, Lowell; 9, Audi-
torium, Lynn.
Kearlake, Lil, Ringling Bros., C. R.
Kiehl & Haghl, Ringling Bros., C. R.
King, Alice, City Sports, B. R.
Kingston & Thomas, Star Show Girls, B. R.
Kirkhof, Vincent, Lynn, Meridian, Miss.; 9, Pic-
torium, Mobile, Ala.
Kirk, Arthur, Haytes, So. Norwalk, Conn.; 9,
O. H., Derby, Conn.
Kobers, Three, Bijou, Virginia, Minn.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.

TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

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Kokin, Mignonette, 804 N. Maplewood, Chicago.
Kofage, Duke, Crystal, Elwood, Ind., indef.
Koppes, The, 215 E. 80, N. Y.
Kratons, The, Circo, Caire, Amsterdam, Holland.
Kraft, Gus, Barnum & Bailey, C. R.
Kretore, Orpheum, Easton, Pa.
Kurtle-Busse, O. H., Champaign, Ill.; 9, Gaiety,
Springfield, Ill.
Kuryllo, Edward, G. O. H., Pittsburg.
Kysnas, The, Hammerstein, N. Y.

L

La Fleur, Great, 8, Orpheum, St. Paul.
La Tour, Irene, G. O. H., Pittsburg; 9, Poli's,
Scranton.
La Mar, Sadie, Strolling Players, B. R.
La Mase Bros., Bonacher, Vienna, Austria.
La Salle & Lind, Richmond Hotel, Chicago.
La Salle Singing Four, Francis, Montreal.
La Pearl, Harry, Barnum & Bailey, C. R.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
La Blanc, Bertrane, Grand, Sacramento, indef.
La Clair & West, Kinodrome, Tampa, Fla.
La Clair, Harry, Poli's, Wilkes-Barre, Pa.
La Tell Bros., 2842 Tulip, Phila.

Principals with burlesque organizations will be listed in VARIETY'S Route Sheet if names and title of company are forwarded

La Toska, Phil, 135 W. 22d, Los Angeles.
La Tour Sisters, Golden Crook, B. R.
Le Centra & La Rue, Star, Wellsville, N. Y.; 9,
Moon, Jamestown, N. Y.
Lacey, Will, Majestic, Ft. Worth; 9, Majestic,
Dallas.
Lamb's Minikins, Fair, Dallas; 9, Bijou, Decatur,
Ill.
Lampe Bros., Family, Chester, Pa.
Lawrence & Healy, Bijou, Sheboygan, Wis.
Lawson & Nannon, Empire, Johannesburg, So. Af.
Landin, Edward, Majestic, Little Rock, indef.
Lang, George, Crystal, Bedford, Ind., indef.
Lares, Joseph, Barnum & Bailey, C. R.
Larkin, Frank J., 240 N. Franklin, Phila.
Larriee & Lee, 33 St. Faantle, Montreal.
La Rague Sisters, Barnum & Bailey, C. R.
Lane Trio, Vogel's Minstrels.
La Moines, Musical, Calgary, Calgary, Can.; 9,
Grand, Lithbridge, Can.
La Van & La Valette, Majestic, Pittsburg, indef.
La Box, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
Lavine Cimarion Trio, Orpheum, Memphis; 9, Orpheum,
New Orleans.
Lavine, Edward, 9, Orpheum, Denver.
La Oar, Dollie, Bijou, Racine, Wis., indef.
La Petite Revue, Keith's, Boston.
Lavine & Leonard, Dominion, Winnipeg; 9, Orpheum,
Butte.
La Vello, Rose, City Sports, B. R.
La Vette, Chas., Barnum & Bailey, C. R.
Leigh, Lillie & Co., Poli's, Waterbury; 9, Poli's,
Hartford.
Le Pages, Great, Nov. 1-Dec. 31, Empire, London,
Eng.
Le Clair & Sampson, Orpheum, Denver.
Le Fèvre & St. John, 1533 Broadway, N. Y.
Leighons, Thos, Shea's, Toronto; 9, Poli's, Worcester.
Leiliott's, Three, Bennett's, Hamilton.
Lee, James P., Unique, Los Angeles, indef.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Le Dent, Frank, Empire, Hoboken; 9, Empire,
Paterson.
Le Roy, Eddie, Parker Bros., C. R.
Le Witt & Ashmore, 1533 Broadway, N. Y.
Leonard, Chas., Bailey & Woods, B. R.
Leonard & Phillips, People's, Weatherford, Tex.;
9, Majestic, Abilene, Tex.
Leonard & Drake, 1090 Park Pl., Brooklyn.
Leo, Jolly, Arcade, Bridgeport; 9, Scenic Temple,
E. Boston.
Les Bastians, Ringling Bros., C. R.
Les Jarcies, Barnum & Bailey, C. R.
Leville & Sinclair, Orpheum, Kansas City.
Levan, Miss H., Barnum & Bailey, C. R.
Lewis, Harr & Co., 131 W. 16, N. Y.
Lewis & Lake, 2411 Norton, Kansas City, Mo.
Lewis & Green, Orpheum, San Francisco.
Lindsay, Fred, K. & F., 125th St., N. Y.
Lincoln, Bull, Ringling Bros., C. R.
Lola, 100 W. 88, N. Y.

Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.
Lowe, John, Family, B. R.
Lorraine, Oscar, Poli's, New Haven; 9, Poli's,
Waterbury.
Lowe, Musical, Family, Elmira, N. Y.; 9, Family,
Lancaster, Pa.
Loward, A. G., Barnum & Bailey, C. R.
Lucas, Jimmie, Shea's, Toronto; 9, Poli's, Scranton.
Luce & Luce, Family, Hazelton, Pa.; 9, Family,
Carbondale, Pa.
Lucier, Marguerite, Hans & Nixie Co.
"Lulu King," 14 Marlborough Rd., London, Eng.
Lynton, Chris., Empire, Los Angeles, indef.
Lyres, Three, Fashion Plates Co., B. R.

M

Mack, Wilbur, Shubert, Utica; 9, Poli's, Scranton.
Macks, Two, Congress, Portland, Me.
Ma Dell & Corbie, Sipes, Kokomo, Ind.; 9,
Family, Evansville.
Majestic Musical Four, Orpheum, Allentown, Pa.;
9, Shubert, Utica.
Makarenko, Duo, G. O. H., Pittsburg.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manrice & Perrin Co., Puritan, Fall River.
Manley & Sterling, 67 So. Clark, Chicago.
Mann & Franks, Family, Williamsport, Pa.; 9,
Crystal, Bradock, Pa.
Manning & Dixon, Knickerbockers, B. R.
Mantell's Marionettes, Theatre, Lewistown, Ida.
Manny, Ed., Broadway Gaiety Girls, B. R.
Marcell & Lenett, Gentry Bros., C. R.
Markley, Frank, Majestic, Birmingham; 9, Majestic,
Little Rock.
Mardo Trio, Ringling Bros., C. R.
Mario Trio, Columbia, St. Louis.
Marguerite & Hanley, Ringling Bros., C. R.
Marshall & Gunn, Empire, Cincinnati.
Marshall Bros., Russell, Glace Bay, B. C.
Martinez & Martinez, Pantage's Spokane.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
Marnello, Marita Troupe, Ringling Bros., C. R.
Mars, Bert, 238 Spicer, Akron, O.
Martella, Two, 1414 3d St., Portland, Ore.
Martin & Couch, 925 S. 12, Springfield, Ill.
Martin, Dave & Percie, Kentucky Belles, C. R.
Martinette & Sylvester, Orpheum, New Orleans.
Martynne, C. B., Orpheum, Leavenworth, indef.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Doran, Shedy's, Fall River, indef.
Mathiens, Juggling, Majestic, Little Rock; 9, Majestic,
Ft. Worth.
Marvin Bros., G. O. H., Greenville, O.; 9, Orpheum,
Portsmouth, O.
Maurice & Perrin Co., Puritan, Fall River.
Maxwell & Dudley, Family, Muscatine, Ia.
Maynard, Shorty, Hagenbeck-Wallace, C. R.
May, Ethel, Grand, Michigan City, Ind.
Maze, Edna, Jersey Lilies, B. R.
McCabe, Jack, New Century Girls, B. R.
McCord, Lewis & Co., Majestic, Houston.
McConnell & Simpson, Majestic, Johnstown, Pa.;
9, B. R., Tampa.
McCormack, Hugh & Wallace, Flora De Voss Co.
McCree Davenport, Hagenbeck-Wallace, C. R.

Morocco, Chas., Barnum & Bailey, C. R.
Morton & Elliott, Moss & Stoll Tour, indef.
Morton, Hugh, Rialto, Elmira, N. Y., indef.
Morton & Stone, 9, Poli's, Bridgeport.
Moto Girl, Coliseum, London, Eng.
Mowatt, Five, Circus, Carre, Amsterdam, Holland.
Mozarts, The, 9, Majestic, Denver.
Muehners, The, Columbia, Chicago.
Muller, Chum & Muller, Nov. 2-Jan. 1, Alhambra,
London, Eng.
Mulvey, Ben L., Orpheum, Brooklyn; 9, Trent,
Trenton.
Munson & Munson, Grand, Marion, Ind.; 9, Masonic
Temple, Ft. Wayne, Ind.
Murray, Eddie, Fisher's, Los Angeles, indef.
Murray Sisters, Orpheum, New Orleans.
Murphy & Magee, Rice & Barton's Gaiety, B. R.
Musketiers, Four, Vanity Fair, B. R.
My Fancy, 12 Adam St., Strand, W. E., London,
England.

N

Nearos, Four, Barnum & Bailey, C. R.
Newell & Niblo, Nov., Central, Madgeburg, Ger.
Newell & Shevett, Circo Trevino, Monterey,
Mex., indef.
Newsome, Four, Barnum & Bailey, C. R.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Nickel, Earl, 345 E. 40, Chicago.
Night With the Poets, Majestic, Johnstown; 9,
Orpheum, Altoona.
Noble & Brooks, Grand, Sacramento, Cal.
Nolan, Fred, World Heaters, B. R.
Normans, Juggling, Nov., Olympic, Paris, France.
Norris, Leon & Co., 63 W. 7, Mt. Vernon, N. Y.
Norris, The, 517 Walnut, Hamilton, O.
Norton, Ned, Gas Masqueraders, B. R.
Norton, Mina, Elite, Ritzville, Wash., indef.
Nosses, The, 179 W. 47, N. Y.
Nowlin, Dave, Howard, Huntington, W. V.; 9,
Orpheum, Atlanta.
Nugent, Lillian, Little Mose Co., indef.

O

Odell & Gilmore, 370 N. Monroe, Chicago.
Ogden, Helen, Lyric, Ft. Worth.
Obabe Family, Nov., Palais d'Ete, Brussels, Bel.
Onlaw, Gus, Trio, Hippo, Borcombe, Eng., indef.
Onken, Al, The Chutes, San Francisco, indef.
O'Day & Wilkens, Howard, Boston.
O'Neill, Russell & Gross, Matinee Girl Co.
O'Neill, W. A., Orpheum, Oakland, indef.
O'Neill Trio, Orpheum, Lima, O.; 9, Orpheum,
Mansfield, O.
"Olivetti Troubadors," Orpheum, Easton, Pa.; 9,
Orpheum, Allentown, Pa.
Orana, Four, Pantage's, Seattle.
Orbanay, Irma, Palace, Blackburn, Eng.
Orloff Troupe, Circo Trevino, Monterey, Mex.
Orb & Fern, 4305 Oakwood, Chicago.
Otto Bros., 10 Howland, Roxbury, Mass.
Owen, Garry, Little, 315 E. 4, Crowley, La.

P

Pacheco Family, Barnum & Bailey, C. R.
Palmer Sisters, Pittsburg, Pa.

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Hathaway's, Lowell.
Price, Bob, Starland, Montreal, indef.
Primrose Quartet, Majestic, Cedar Rapids, Ia.
Primrose Trio, Ringling Bros., C. R.
Pucks, Two, Orpheum, Portland.
Pugot, George B., Knaway Girls, B. R.
Purvis, James, New Century Girls, B. R.

Q

Quigg & Nickerson, Night Owls, B. R.

R

Radford & Valentine, Nov., Tivoli, London, Eng.
Rado & Bertman, 104 W. 40, N. Y.
Rankin & Leslie, Sunrise, Washington, D. C.; 9,
Lyric, Norfolk, Va.
Rainbow Sisters, Bijou, Jackson, Mich.; 9, Bijou,
Ann Arbor, Mich.
Rastus & Banks, Nov. 1-15, Alhambra, Brussels,
Bel.
Rawls & Von Kaufman, O. H., Champagne, Ill.;
9, Indiana, So. Bend.

With this issue the routes of all acts and burlesque companies playing in the South or east of Chicago are given for the next two consecutive weeks. This will be continued, and is for the purpose of furnishing addresses for the Far West, which will allow of a letter reaching an act or company from any point on this side. At present letters from New York on Saturday will reach any American address in the routes. With the two weeks' routes, letters from the Pacific Coast and Northwest can reach acts in the East by the last day of the first week's engagement listed, or the first day of the second week's.

Pamahaske, Prof., 1937 E. Danphin, Phila.
Parker, The, Lafalot, Charlevoix, Mich.; 9, Bijou,
East Jordan, Mich.
Paradise Alley, 9, Columbia, Cincinnati.
Patterson, Sam, Keith's, Portland, Me.
Patty Bros., Ringling Bros., C. R.
Pauline, Great, Orpheum, Atlanta; 9, Chase's,
Washington, D. C.
Paulinette & Pign, 2214 S. Broad, Phila.
Payne & Lee, Orpheum, Butte.
Payton & Wilson, Acker's, Halifax, N. S.
Pealson, Goldie & Lee, Bennett's, Ottawa; 9, Bennett's,
Hamilton.
Peck, Roy, Vogel's Minstrels.
Perry & Wilson, Orpheum, St. Paul.
Perry & Elliott, Clark's Runaways, B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Peroff, Mary, & Clown, Barnum & Bailey, C. R.
Person, Camille, Majestic, Birmingham, 9, Majestic,
Little Rock, Ark.
Pertina, Nov. Orpheum, Minneapolis.
Petching Bros., Family, N. J.
Phillips Bros., Proctor's, Newark; 9, Armory,
Binghamton.
Phillips Sisters, Empire, Chicago.
Piper, Franco, Cook's, Rochester; 9, Shea's, Buffalo.
Poiriers, The, 153 Alwyn, Montreal, Can.
Pollard, Gene, B. R.
Potts, Ernie & Mildred, Orpheum, Seattle.
Potter & Harris, Hathaway's, Malden; 9, Poli's,
Springfield.
Powers Bros., Bijou, Chattanooga, Tenn.; 9, Bijou,
Memphis.

Raymond, Ruby & Co., Richmond, Va.; 9, Keith's,
Phila.
Raymond, Clara, Scribner Show, B. R.
Rayno's, Al, Bull Doga, Auditorium, Lynn; 9,
Hathaway's, Lowell.
Reba & Ines, Folies Bergere, Paris, France, indef.
Redford & Wichester, Orpheum, Oakland.
Reed & Earl, Orpheum, Newark, O.; 9, Orpheum,
Alliance, O.
Reed & St. John, People's, Galveston; 9, Orpheum,
Atlanta.
Reed Bros., Hathaway's, New Bedford.
Reid Sisters, 45 Broad, Elizabeth, N. J.
Rensard's, Three, Bennett's, London; 9, Bennett's,
Hamilton.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Revell, Nellie, Stock Farm, Greenwood, Ind.
Reynolds & Donegan, Bennett's, Montreal; 9,
Keith's, Providence.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Rice & Elmer, Orpheum, Sioux City, Ia.
Rice, Dno, O. H., Ridgeway, Pa.; 9, Renova,
Renova, Pa.
Richards & Grover, 2513 7, N. Y.
Richards, Great, Colonial, Richmond, Va.; 9, Empire,
Hoboken, N. J.
Richards, Ellen, Bennett's, London; 9, Bennett's,
Ottawa.
Right Gerties, 805 Elm, Buffalo.
Rickerda, Harry B., St. Charles Hotel, Chicago.
Ricobon's Horae, Ringling Bros., C. R.
Ristler, Gertie, 806 Elm, Buffalo.
Ritter & Foster, Met., London, Eng.

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Roberts, Signa, Mercedes, Cal.
Robinson, Alice, 457, Orchard, Chicago.
Roche, La Belle, Mlle., Ringling Bros., C. R.
Roberts, Hayes, & Roberts, Bennett's, Quebec;
9, Bennett's, Montreal.
Robich, Childress & Co., Orpheum, Newark; 9,
Orpheum, Lima, O.
Roltare, Chas., 215 W. 23, N. Y.
Romanoff, The, Orpheum, Vancouver, B. C.
Rose, Elmer A., Boston Belles, B. R.
Ross & Lewis, Empire, Wallisall, Eng.
Ross Sisters, 65 Cumberland, Providence.
Ross & Adams, 11 W. 114, N. Y.
Rosey, C. W., 1321 S. Wichita, Wichita, Kas.
Roscoe & Sims, Casino Girls, B. R.
Royal Doll Princess, Bijou, Perth Amboy, N. J.;
9, Bijou, New Brunswick, N. J.
Royal Musical Fire, 249 S. 9th, Brooklyn, N. Y.
Roy's Minstrels, 102 W. 8, Homestead, Pa.
Russell & De Virne, Hagenbeck-Wallace, C. R.
Russell Bros., Elmhurst, L. I.
Russek, Jack, Air-Dome, Leavenworth, Indef.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Rutledge & Pickering, 133 W. 45, N. Y.
Ryan & Richfield Co., Trent, Trenton; 9, Co-
lonial, N. Y.
Ryan & White, Proctor's, Newark; 9, Proctor's,
Albany.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

Sonder, Pearl, Ringling Bros., C. R.
Spiller, Musical, Keith's, Portland, Me.
Spissel Bros. & Mack, Nov. 1-30, Folles, Bergamo,
Paris, France.
Sprague & Dixon, Dreamland, Newport News, Va.;
9, Surprise, Washington, D. C.
Stanford & Stone, Keith's, Cleveland; 9, Chase's,
Washington, D. C.
Stanta Bros., Barnum & Bailey, C. R.
Stanley, B., Barnum & Bailey, C. R.
Stanton & Sandberg, Grand, Marion, Ind.; 9,
Main, Peoria, Ill.
Steeley & Edwards, G. O. H., Pittsburg; 9,
Keith's, Columbus, O.
Steinert, Thomas, Trio, 469 Lenox, N. Y.
Stewarts, Musical, Sam T. Jacks Burlesques,
B. R.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stoddard, The, 37 Kirkpatrick, Syracuse.
Stuart & Keeley, 322 College, Indianapolis.
Stubbsfield Trio, Wallace-Hagenbeck, C. R.
St. Elmo, Leo, Bijou, Valley City, N. D., Indef.
Sullivan, W. J., Lyric, Bozeman, Mont., Indef.
Sullivan Bros., Four, Wonderland, Wheeling, W.
Va.; 9, Braddock, Braddock, Pa.
Sully & Phelps, O. H., Muncie, Ind.
Summerville, Amelia, Orpheum, Sioux City.
Sunny South, Bennett's, Ottawa.
Sweeney & Rooney, 174 W. Madison, Chicago.
Sylvan, Barnum & Bailey, C. R.

Sabel, Josephine, Bennett's, Ottawa; 9, Bennett's,
Montreal.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Sassarias, The, Sells-Floto, C. R.
Salamon-Kl. E. M., Prof., Barnum & Bailey, C. R.
Salmo, Juno, Tichy's, Prague, Austria.
Samson, Doc, Coburn Greater Minstrels.
Samuels & Chetler, Box 116, Melrose Park, Ill.
Sanford & Darlington, 2422 So. Alder, Phila.
Santell, Great, Winchester Annex, 3d & Market,
Piscataway.
Sa Van & Hill, Serenaders, B. R.
Schroder & Mulvey, Poll's, Scranton; 9, Poll's,
Bridgeport.
Seabury, Ralph, 187 Madison, Paterson, N. J.
Severgaia, Original, Watertown, N. Y., Indef.
Shedman, W. S., Dumont, N. J., Indef.
Schade, F., Ringling Bros., C. R.
Shannons, Four, Saratoga Hotel, Chicago.
Schefels, Male, 1018 3d, Appleton, Wis.
Sherman, De Forest & Co., Wash., Spokane.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Sears, Gladys, Tiger Lilies, B. R.
Semell, Anne, City Sports, B. R.
Severance, Margaret, & Co., Majestic, Bismark,
N. D.
Seymour Sisters, Family, Braddock, Pa.; 9, Star,
Homestead, Pa.
Seymour, O. G. & Co., Orpheum, Harrisburg; 9,
O. G. H., Wheeling, W. Va.
Shadle, Frank, Ringling Bros., C. R.
Shaffer, Clyde C., Majestic, Lorain, O.
Shaw, Aerial, Ringling Bros., C. R.
Sherry, Joseph W., Sells-Floto, C. R.
Shields, & Galle, Murray & Mackey Co.
Shipp, Julia & Edward, Barnum & Bailey, C. R.
Shirhart, Amos, Crystal, Detroit, Indef.
Siergiste, The, Sells-Floto, C. R.
Silvan, The, Albanian, N. Y.; 9, Keith's, Phila.
Silvino & Co., Crystal, St. Joseph, Mo.
Simmons, Cora, Varieties, Canton, Ill.
Sincilar, Mabel, Orpheum, Des Moines.
"Six Girls & Teddy Bear," Columbia, Cincinnati;
9, Orpheum, Louisville.
Slater & Finch, Transdale Bros. Minstrels.
Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
Smedley, Edie & Co., 230 W. 84, N. Y.
Smiths, Aerial, Oct. 16-Nov. 15, Crystal, Leip-
zig, Germany.
Smith & Heaghey, Shubert, Utica; 9, Hudson,
Union Hill, N. J.
Roper, Bert, Star, Altoona, Pa., Indef.
Somers & Storke, Bijou, Quincy, Ill.

Talcot, Carson & Co., Bijou, Freeport, Ill.
Taneen, Felix & Claxton, 331 E. 66, N. Y.
Tanka, Ringling Bros., C. R.
Tee & Lamell, 2009 W. 34, Cleveland.
Templeton, R., Francis, 1426, 16, Oakland, Cal.
Ten Dark Knights, Shea's, Toronto; 9, Colonial,
N. Y.
Tennis Trio, Orpheum, Butte.
Terrors, Four English, City Sports, B. R.
Terry & Elmer, National Hotel, Chicago.
Terry & Lambert, New Port, Wales.
Taylor, Mae, Bijou, Fargo, N. D.; 9, Bijou, Valley
City, N. D.
Taylor, Viola, Champagne Girls, B. R.
Terrors, English, City Sports, B. R.
Texas Steer Quartette, Colonial Belles, B. R.
That Quartet, Grand, Pittsburg; 9, American, St.
Louis.
Trolley Car Trio, 1142 Tunnell, Milwaukee.
The Quartet, G. O. H., Indianapolis; 9, Columbia,
Cincinnati.
Thomson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Davenport, Ia., Indef.
Thorne, Mr. & Mrs., 444 St. Nicholas, N. Y.
Thornton, Geo., 1153 Broadway, N. Y.
Thierros, The, 114 E. 2d, E. Liverpool, O.
Till, John & Louise, 980 Salem, Malden, Mass.
Tasu siana, Hagenbeck-Wallace, C. R.
Toledo, Sydney, Bijou, Piqua, O.
Toomer, Henry B., 801 N. Pine, Hattiesburg, Miss.
Toms, Tumbling, 2798 Fulton, Brooklyn.
Tops, Topsy & Tops, National, San Francisco.
Townsend, Charlotte, & Co., Empire, Hoboken,
N. J.
Trombours, Three, Majestic, Cleveland, O.; 9,
Globe, Cleveland.
Truheart, Dillon & Burke, Gem, Tampa, Indef.
Turner, Bert, Family, Davenport, Ia.
Turnour, Jules, Ringling Bros., C. R.
Thurston, Leslie, 89 Lexington Ave., N. Y.
Ty Bell Sisters, Sells-Floto, C. R.
Tyson Sisters, New York Stars, B. R.

Urina Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, 8, Orpheum, St. Paul.
Valadons, The, Globe, Cleveland, O.
Valdare & Varno, Grand, Alexander, Ind.
Van, Billy, Poll's, Hartford; 9, Keith's, Boston.
Van, Chas. & Fannie, & Co., 22 Hopkinson, Bklyn.
Van Demans, Hagenbeck-Wallace, C. R.

A New Production

Nick Long and Madeline Cotton

in "The Banker and the Thief"

Special Engagement

Olympic, Brooklyn, next week (Nov. 2)

Van, Miss M., Ringling Bros., C. R.
Variety Quartette, Colonial Belles, B. R.
Vasco, 414 Acre Lane, London, Eng.
Vasco & Co., Kineadrome, Schenectady.
Vedmars, The, 749 Amsterdam, N. Y.
Vermette-Carpotti Trio, 451 Breboeuf, Montreal.
Vesta, Nella, Wash., Seattle.
Victorine & The Zolars, 223 Scott, San Francisco.
Von Bell, Harry, 1553 Broadway, N. Y.
Von Jerome, Miner's Bowery, N. Y.
Vynos, The, Orpheum, Harrisburg, Pa.; 9, Grand,
Wheeling, W. Va.

Wade & Reynolds, Criterion, Savannah, Ga.; 9,
Orpheum, Jacksonville, Fla.
Ward & Harrington, 418 Strand, London, Eng.
Ward & Hart, Jackson, Landford, Pa.
Ward & Shuppel, Al. Reeves, B. R.
Wartenberg Bros., Crystal, Braddock, Pa.; 9,
Wonderland, Wheeling, W. Va.
Watt, Emile, Olympic, Chattanooga, Tenn., Indef.
Walker, Nella, 9, Shubert, Utica.
Walker & Magill, Orpheum, Lima, O.; 9, Orpheum,
Maudseld, O.
Walton, Irvin R., Fada & Folles, B. R.
Walton, Fred & Co., Leeds, Prague, Aus.
Walton, Bert & Lottie, 290 E. 14, N. Y.
Walsh, Lynch & Co., Irwin's Big Show, B. R.
Walsh, May, Fada & Folles, B. R.
Ward, Tom, 163 Lexington, Brooklyn.
Ward, Tom, Ringling Bros., C. R.
Watson, Sammy, Yorkers, N. Y.; 9, G. O. H.,
Syracuse.
Watson Sisters, Irwin's Big Show, B. R.
Watson & Little, Unique, Minneapolis.
Webb, Horace, Norris & Rowe, C. R.
Webster & Carlton, Family, Wilton, Pa.; 9, Gar-
rick, Montevideo, Pa.
Weller, Isaac, Majestic, Little Rock; 9, Majes-
tic, Ft. Worth.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesa & Teddy, 200 Pratt, Meriden,
Conn.
Winton, W. L. & Co., 1179 Beakey, Chicago.
Wheelers, The, Tichy's, Prague, Austria.
White & Simmonds, Orpheum, New Orleans.
Whiteman, Frank, G. O. H., Wheeling; 9, Ma-
jestic, Johnstown, Pa.
Whitehead, Ethel, Paragon, London, Eng.
Whitner, Carl, 147 W. 45th, N. Y.
Williams & Gilbert, Hagenbeck-Wallace, C. R.
Williams & Gordon, Arcade, Toledo, O.; 9, Or-
pheum, Piqua, O.
Willard & Bond, Anderson, Louisville.
Williams & Segal, 37 E. Robinson, Allegheny, Pa.
Williams & Stevens, Pekin Stock Co., Chicago.
Williams & Melborne, Flight of Princess Co.
Williams & Weston, Sipes, Kokomo, Ind.
Wilson, Musical, Pat White Gaiety Girls, B. R.
Wilson Bros., 9, Orpheum, Butte.
Wilson, Jack, Co., Temple, Detroit; 9, Cook's,
Rochester.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Lizzie, Family, Lebanon, Pa.; 9, Fam-
ily, Lancaster, Pa.
Winane & Casaler, Devil's Anction Co.
Winchester, Edwin, Main, Peoria, Ill.
Winklers' Madcaps, 20 Rasthall, London, Eng.
Winkler & Knae, 262 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Sea Lions, Nov. 9, Proctor's, Albany.
Winter, Wilma, 41 W. 34, N. Y.
Wixton & Eaton, Casino Girls, B. R.
Woolcott, Alma, Folly, Oklahoma, Okla.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wood Bros., Shea's, Toronto; 9, Mohawk, Schene-
ctady.
Woodford & Marlboro, 1553 Broadway, N. Y.
Woodward, L. C., Grand, New Kensington, Pa.
Woodward, Ed & May, 1872 N. Humboldt, Chi-
cago.
Wordette, Estelle, Lyric, Dayton, O.
World & Kingston, Orpheum, Memphis; 9, Or-
pheum, New Orleans.
Wormwood's Dogs & Monkeys, K. & P. 58th St.,
N. Y.
Worthley, Abbott, Keith's, Phila.; 9, Hudson,
Union Hill, N. J.
Worthley, Minthorne, Keith's, Phila.; 9, Hud-
son, Union Hill, N. J.

Wotan, Barnum & Bailey, C. R.
Woulff, Edward, Barnum & Bailey, C. R.
Woulff, Mme. E., Barnum & Bailey, C. R.
Wright, Lillian, & Boys, 344 W. 45th, N. Y.

Yackley & Bunnell, O. H., Kingston, N. Y.
Yale, Arthur, People's, Cedar Rapids, Ia.
Yamanato Bros., Poll's, Waterbury; 9, Green
point, Brooklyn.
Yolo, Alta, Theatre, Joplin, Mo.
Young, E. F., 407 W. 123, N. Y.
Young, Gille, & Bro., Dominion, Winnipeg; 9,
Bijou, Dubuque, Ia.
Young, Dr. Will C., Bijou, Flint, Mich.
Youtucky Prince, Barnum & Bailey, C. R.

Zalno, Joe, 5135 Chancellor, Phila.
Zaras, Three, & Carmen, Grand, Bellingham,
Wash.
Zeh & Zarrow, Tronpe, Bijou, Duluth, Minn., Indef.
Zech & Zech, O. H., Easton, Pa.
Zeda, H. L., Midland Hotel, Pueblo, Colo.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al. Gay Masqueraders, B. R.
Zinn's Musical Com. Co., Memphis, Tenn., Indef.
Zasell, Vernon & Co., Di Manego, Veroriri, Bel.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Anderson & Glines, Keith's, Cleveland; 9, Trent,
Trenton.
Armstrong & Verne, Columbia, St. Louis.
Astaire, The, Lyric, Dayton, O.; 9, G. O. H.,
Pittsburg.
Azards, Three, Atlantic Garden, N. Y.
Barton, Harry, 502 P., Kern City, Cal.
Bassett, Edward, Poll's, New Haven; 9, Audi-
torium, Lynn.
Bell Boys Trio, Burtis, Auburn, N. Y.
Bennett, Phil, G. O. H., Syracuse.
Bertina & Brockway, Scenic, Chelsea, Mass.
Blondell, Edward, & Co., Bennett's, London; 9,
Lyric, Dayton, O.
Buckeye Trio, Bijou, Bay City, Mich.; 9, Bi-
jou, Saginaw, Mich.
Britton, The, Armory, Binghamton; 9, Colonial,
N. Y.
Byrne, Golson, Players, 9, Dominion, Winnipeg.
Carlisle, The, 240 W. 30, N. Y.
Clyo & Rochelle, Yonng's, Atlantic City.
Columbs & Cunningham, Hippo, Darlington, Eng.
Conroy, Le Maire & Co., Trent, Trenton; 9, Ben-
nett's, Montreal.
Dawson & Whitfield, Dainty Dutchess Co., B. R.
Fantas, Two, Bijou, Marshalltown, Ia.
Franklin & Brooks, Gaiety, Galestown, Pa.; 9,
Peelers, Bradford, Pa.
Gaston, Albert, Burke's Shows, C. R.
Goldsmith & Hoppe, Star, Chicago.
Gordon & Marx, Bijou, Quincy, Ill.
Herrmann, The Great, Bouffes, Moscow, Rus-
sia, Indef.
Hill & Whitaker, Poll's, New Haven; 9, Mary-
land, Baltimore.
Hoyt & McDonald, Dodges, Keokuk, Ia.
Jolly & Wild, Abne, Sacramento, Cal.
Jones & Sutton, Molask, Schenectady.
Lohse & Wilkins, Burke's Shows, C. R.
La Belle, Veola, Favalon Orpheum, Budapest.
Marsh, Joe, B'way, Loganport, Ind.; 9, Sipe's,
Kokomo, Ind.
Millard, Bill & Bob, Cracker Jacks, B. R.
Mickel, Hunt & Miller, Folly, Oklahoma City,
Okla.
Mullen & Correll, Grand, Auburn, N. Y.; 9, Tem-
ple, Detroit.
Noblette & Marshall, Majestic, Montgomery; 9,
Majestic, Birmingham, Ala.
Nugent, J. C., & Co., 9, Colonial, Lawrence,
Mass.
O'Connor, Saunders & Jennings, 1117 Market,
San Francisco.
Paris & Miller, Bijou, Jackson, Mich.
Pritzkow, Louis, Scenic, E. Boston; 9, Congress,
Portland, Me.
Reaves, Roe, Salina, Kas.; 9, Lawrence, Kas.

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Holden's Original Manikins

Acknowledged by press and public to be the most perfectly worked Marionette Act in the World.

Introducing the famous "Salome" Dance

A revelation in stage ingenuity

Always something new.

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HYDE & BEHMAN'S Amusement Enterprises

Bijou Theatre,	Brooklyn
Folly "	"
Olympic "	"
Star "	"
Gayety "	"
Newark "	Newark
Gayety "	Pittsburg
Star & Garter "	Chicago

HYDE & BEHMAN AMUSEMENT CO.,
TEMPLE BAR BUILDING,
BROOKLYN, N. Y.

Reynard, Ed. F., Hathaway's, Lowell; 9, Andertown, Lynn.
Richards & Montrose, Colonial, Norfolk, Va.; 9, Orpheum, Allentown, Pa.
Romaine, Manuel, & Co., Keith's, Pittsburg.
Russell & Church, Majestic, Galveston, Tex.
Russell, Mona, Sam Bernard Co.
Stephenson, Chas., 2, Sumack, Toronto.
Snyder & Buckley, Orpheum, Denver.
Van Hoven, Columbia, Chicago.
Weston, Albert, Keeney's Brooklyn, N. Y.
Wilson, Franklin, & Co., Proctor's, Albany; 9, G. O. H., Syracuse.
Yankee Comedy Four, Orpheum, Harrisburg, Pa.; 9, Allentown, Pa.

CIRCUS ROUTES

Buffalo Bill, Oct. 31, Sherman, Tex.; Nov. 2, Dallas, Tex.; 3, Corsicana, Tex.; 4, Waco, Tex.; 5, Temple, Tex.; 6, Austin, Tex.; 7, San Antonio, Tex.; 8, Houston, Tex.; 9, Beaumont, Tex.; 10, Crowley, La.; 11, New Iberia, La.; 12, 13-15, New Orleans, La.
Barnum & Bailey, Oct. 23-Nov. 1, New Orleans; 2, McCourt, Miss.; 3, Jackson; 4, Yazoo City; 5, Clarkdale.
Campbell Bros., Oct. 31, Clyde, Kas.; Nov. 1, Fairbury, Neb.
Miller Bros., Oct. 31, Natchez, Miss.; Nov. 1, New Roads, La.; 2, Donaldsonville; 3, Algiers; 4, Thibodaux; 5, Morgan City; 6, New Iberia; 7, Lafayette; 8, Opelousas; 9, Lake Charles; 10, Jennings; 11, Alexandria; 12, Monroe; 13, Monroe, La.
Ringling Bros., Oct. 31, Columbia, Tenn.; Nov. 2, Florence, Ala.; 3, Corinth, Miss.; 4, Columbus; 5, Tuscaloosa, Ala.; 6, Montgomery; 7, Selma; 8, Mobile; 9, Meridian, Miss.; 10, Macon, Miss.

BURLESQUE ROUTES

For the weeks of Oct. 28 and Nov. 2.

"L. O." indicates show is "laying off."

For the weeks of Nov. 2 and Nov. 9.
Auerhans, 2, Eighth Ave., N. Y.; 9, Columbia, Boston.
Avenue Girls, 2-4, Luzerne, Wilkes-Barre; 5-7, Gayety, Scranton.
Belman Show, 2, Gayety, Brooklyn; 9, Gayety, Phila.
Big Review, 2, Empire, Brooklyn; 9, L. O.
Blue Ribbons, 2-4, Empire, Albany; 5-7, Empire, Holyoke; 9, Olympic, Brooklyn.
Bohemians, 2-4, Electra, Schenectady; 5-7, Bijou, Paterson.
Bon Tons, 2, Star & Garter, Chicago; 9, Standard, Cincinnati.
Bowers Burlesquers, 2, Gayety, Detroit; 9, Star & Garter, Chicago.
Brigadiers, 2, Star, St. Paul; 9, Empire, Des Moines.
Broadway Gaiety Girls, 2-4, Gayety, Scranton; 5-7, Luzerne, Wilkes-Barre.
Bryant's Extravaganza, 2, Star, Brooklyn; 9, Gayety, Brooklyn.

Casino Girls, 2, Olympic, Brooklyn; 9, Murray Hill, N. Y.
Century Girls, 2-4, Gayety, Albany; 5-7, Lyceum, Troy; 9, Royal, Montreal.
Champagne Girls, 2, Academy, Pittsburg; 9, Lyceum, Washington.
Cherry Blossoms, 2, Empire, Des Moines; 9-11, St. Joe; 12-14, L. O.
City Sports, 2, Princess, Montreal; 9-11, Empire, Albany; 12-14, Empire, Holyoke.
Colonial Belles, Standard, St. Louis.
Cozy Corner Girls, 2, Royal, Montreal; 9, Star, Toronto.
Cracker Jacks, 2, Standard, Cincinnati; 9, Bijou, Atlanta.
Dainty Duchesses, 2, Gayety, Columbus; 9, Empire, Toledo.
Dreamlands, 2-4, St. Joe; 5-7, L. O.; 9, Century, Kansas City.
Ducklings, 2, Imperial, Providence; 9, Eighth Ave., N. Y.
Empire Burlesquers, 2, Trocadero, Phila.; 9, Empire, Brooklyn.
Fads & Follies, 2, L. O.; 9, Majestic, Kansas City.
Fashion Plates, 2, Empire, Chicago; 9, Empire, Indianapolis.
Fay Foster, 2, People's, Cincinnati; 9, Star, Cleveland.
Follies of the Day, 2, Bowery, N. Y.; 9, Imperial, Providence.
Frolicsome Lambs, 2-4, Bijou, Paterson; 5-7, Electra, Schenectady.
Golden Crook, 2, Gayety, Birmingham; 9, Greenwald, New Orleans.
Happyland, 2, Garden, Buffalo; 9, Corinthian, Rochester.
Hasting's Show, 2, Corinthian, Rochester; 9, Gayety, Toronto.
High Rollers, 2, Greenwald, New Orleans; 9, L. O.; 16, Majestic, Kansas City.
Ideals, 2-4, Lyceum, Troy; 5-7, Gayety, Albany.
Imperials, 2, Buckingham, Louisville; 9, People's, Cincinnati.
Irwin's Big Show, 2, Trocadero, Chicago; 9, Gayety, Milwaukee.
Jersey Lilies, 2, Casino, Phila.; 9, Waldman, Newark.
Jolly Girls, 2, Howard, Boston.
Kentucky Belles, 2, Dewey, Minneapolis; 9, Star, St. Paul.
Knickerbockers, 2, Harlem Music Hall, N. Y.; 9, Westminster, Providence.
Majestics, 2, Gayety, St. Louis; 9, Trocadero, Chicago.
Mardi Gras Beauties, 2, Gayety, Phila.; 9, Gayety, Baltimore.
Masqueraders, 2, Olympic, Brooklyn; 9, Star, Brooklyn.
Merry Maidens, 2, Folly, Chicago; 9, Star, Milwaukee.
Merry Makers, 2, Folly, Chicago; 9, Standard, St. Louis.
Miss New York, Jr., 2, Star, Cleveland; 9, Academy, Pittsburg.
Morning Glories, 2, Gayety, Washington; 9, Gayety, Pittsburg.
New York Stars, 2, Eason's, Chicago; 9, Empire, Cleveland.
Night Owls, 2, Waldman's, Newark; 9, Gayety, Hoboken.
Parisian Widows, 2, Gayety, Toronto; 9, Princess, Montreal.
Pat White Gaiety Girls, 2, London, N. Y.; 9-11, Bijou, Paterson; 12-14, Electra, Schenectady.
Reeves' Beauty Show, 2, Westminster, Providence; 9, L. O.
Rents-Sanley, 2, L. O.; 9, Olympic, Brooklyn.
Rice & Barton, 2, Majestic, Kansas City; 9, Gayety, St. Louis.
Rice & Barton's Big Gaiety, 2-4, Gilmore, Springfield; 5-7, Empire, Albany; 9, Olympic, N. Y.
Rialto Rounders, 2, Murray Hill, N. Y.; 9, Casino, Phila.
Rollercoasters, 2, Monumental, Baltimore; 9, Trocadero, Phila.
Rose Sydel, 2, Gayety, Baltimore; 9, Gayety, Washington.
Runaway Girls, 2, L. O.; 9-11, Gilmore, Springfield; 12-14, Empire, Albany.
Sam Devere, 2, Star, Milwaukee; 9, Dewey, Minneapolis.
Sam T. Jack, 2, Lyceum, Washington; 9, Monumental, Baltimore.
Scribner's Big Show, 2, Bijou, Atlanta; 9, Gayety, Birmingham.
Serenaders, 2, Empire, Cleveland; 9, Garden, Buffalo.
Star Show Girls, 2, Empire, Newark; 9, Bijou, Phila.
Strolling Players, 2, Century, Kansas City; 9, Standard, St. Louis.
Thoroughbreds, 2, Columbia, Boston.
Tiger Lilies, 2, Empire, Indianapolis; 9, Buckingham, Louisville.
Trans-Atlantic, 2, Gayety, Milwaukee; 9, Eason's, Chicago.
Travelers, 2, L. O.; 9-11, Gayety, Scranton; 12-14, Luzerne, Wilkes-Barre.
Trocadero, 2, Gayety, Hoboken; 9, Harlem Music Hall, N. Y.
Uncle Sam's Belles, 2, Avenue, Detroit; 9, Folly, Chicago.
Vanity Fair, 2, Empire, Toledo; 9, Gayety, Detroit.
Washington Society Girls, 2, Bijou, Phila.
Watson's Burlesquers, 2, Star, Toronto; 9, Lafayette, Buffalo.
World's Entertainers, 2, Gayety, Pittsburg; 9, Gayety, Columbus.
Yankee Doodle Girls, 2, Lafayette, Buffalo; 9, Avenue, Detroit.

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THE ECCENTRIC COMEDIAN

NED NYE and IDA CRISPI

THE DANCING MAID WITH THE GRAND OPERA VOICE, SING

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Latest Dancing Sensation

Nothing like it ever before presented to the public.

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Using a number of live serpents.

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BIG HIT EVERYWHERE

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Nov. 9, Keith's, Phila.

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DON'T BE SLOW AND SEE

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LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

P. C. following name indicates postal card.

Allen, Chas. H. (C. O.)
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Ares (C. O.)
Adams, Gus.
Amati, Miss Valeri (2).
Angeline, Louis.
Astrolas (2).
Barren, Ted. S.
Bell & Richards.
Boyd, Wm.
Barnes, Miss Gertrude.
Bornerman, Alfred.
Bentley, Arthur.
Butemen, Thomas.
Barry, Dick & Dolly.
Brown, Mr.
Binder, Miss Grace (C. O.)
Batchelor, Miss Nettie (C. O.)
Barrett, Pat.
Berra, Miss Mable.
Bender, Winfield.
Bernard, Joseph E.
Baider, Ed.
Bragg, Archie (C. O.)
Brigolia, E. (C. O.)
Beck, Carl E. (C. O.)
Bowles, Geo.
Belmont, Freda.
Brown, Harry.
Baker & Carlisle.
Belmont, Belle.
Burke, Chas., & Co.
Bellman, Harry K.
Bruce, Miss Gertrude.
Brahams, The (C. O.)
Burns, John H.
Brunin, Miss Evelyn.
Blacher, Miss Anna.
Britt, Freddie (C. O.)
Bell, Floss (C. O.)
Baker & Robinson (C. O.)
Bowen, Jack (C. O.)
Brown Bros. (C. O.)
Briseoe, Olive.
Bennett, Mrs. Margaret (2).
Barnes, Stuart.
Brahams, Michael.

Chester, Elizabeth B.
Connolly, Miss (P. C.)
Columbians, Five (C. O.)
Clarence Sisters.
Chaplin, Benjamin.
Collington, Harry.
Clifton, William.
Camp, Frank E.
Calvert, Albert (C. O.)
Close, Sidney (C. O.)
Clifford, Dave (C. O.)
Carless, Miss Carlie.
Carroll, Tom (C. O.)
Cook, Dick (C. O.)
Clark, Geo. A. (C. O.)
Cullbert, Mrs.
Centeno, Jose (2).
Crawford, Margaret (3).
Carr, Eddie.
Davis, Laura (C. O.)
Dreano, Josh.
Donald, Peter.
De Kelka, Gabriel.
Denton, Ray (C. O.)
Douglas, Wm. (C. O.)
Durrell & Hodges (C. O.)
De Bassanti, Vera.
De Moss, Edward.
Dalley, Bob & Nellie.
Dressler, Marie.
Delmar, Carlotta.
Dumont, Charles (2).
Druton, Miss Alfretha.
Dunfee, Effie.
Davis, Ed. F. (C. O.)
Dean, Louis (C. O.)
Doris, Frank.
Dolan, Eddie (C. O.)
Dupree, Miss (C. O.)
Daly Comedy Trio (C. O.)
Donald, Mrs.
Devere & Pollock.
Dunn, Miss J. Lee.
DoJoseph & Zillbauer (C. O.)
Dorman, Miss Edna (P. C.)
Dunn, Wm. Byron (P. C.)
Drew, Lowell B.
Donovan & Arnold.
Edwards, Jay (C. O.)
Evelyn, Pearl (C. O.)
Engel, Carrie L.
Evans, Miss Ann.
Biddy, Wm (C. O.)
Early, Emma (C. O.)
Evelen, David M.
Excola, Mlle. Louise.
Eagle, Dan Red.
Fitzgerald & Wilson (C. O.)
Frank, Martha (C. O.)
Freelotti Tom (C. O.)
Fernade, May Duo (C. O.)
Fox, Harry (C. O.)
Florence Sisters.
Fox, Miss Oliver.
Frost, Miss Minnie.
Francis, Menotti (C. O.)
Cuddell, Paul.
Fairman, R. Wm.
Farren, L. K.
Foreman, Robt. N.

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

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"That Versatile Fellow" with "Fads and Follies Co." Impersonating "Eddie Foy" and closing the olio.

THE THREE ROHRS

This act has caused a terrific sensation in all the leading Hippodromes in Great Britain and on the Continent. **THE THREE ROHRS** have for three years practised, and, after many failures and accidents, succeeded in Looping the Loop in a Revolving Globe, which shows that it is possible for a human being to ride head downwards in a Revolving Apparatus on a Bicycle.

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DO YOU BELIEVE IN THOUGHT WAVES?

EVERYBODY THINKS THAT

4TH THE LAZAR AND LAZAR 4

COMPANY

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"THE HYPNOTIC GLASS" By Nat Phillips
HAVE THOSE WAVES STRUCK YOU YET?

FIRST APPEARANCE IN AMERICA AFTER THEIR GREAT SUCCESS IN EUROPE.

THE **YAMAMOTO** and Miss **KOYOSHI**

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Well Known All Over Europe.

Sensational Feats, Rich Costumes, Own Silk Full-Stage Curtain, richly hand embroidered with gold.

36 weeks at the Palace, London; 40 weeks at the Olympia and Alhambra, Paris; 10 weeks at the Apollo, Berlin.

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THE WORLD'S GREATEST EQUILIBRISTS ON THE ROLLING GLOBE.

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Business Representatives,
 BOHM & EDELMAN,
 KNICKERBOCKER THEATRE BLDG.,
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Jay Bogert

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CHAS. H. ALLEN

The Hebrew Monologist and Parodist.

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Gravitation Defiers. Last Word in Sensational Cycling. Looping the Loop in the Revolving Globe.



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Billy W. Watson

and "GIRLS FROM HAPPYLAND"

MR. AND MRS.

Harry Clarke

Colonial this week (Oct. 24.)

Musical Revelation on the Banjo.

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BLACK FACE COMEDIAN,
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LaMont, Grace (C. O.)
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Leroy, Paul (C. O.)
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Norton, Mrs. Ned (C. O.)
Nulle, Joe.
Nelson, Agda.
Nelson, Agnes (2).
Nile, Grace.
Normington, Harold J.
Newell, Willard (C. O.)
Nelson, Jr., Artie (C. O.)
Olliphant, Billy Petrie (C. O.)
O'Rourke, Eugene.
O'Rourke, Jr., Jas.
O'Connor, E. P.
O'Neill, Jack (P. C.)
Overing, Mrs. M.
Pembroke, Miss Kittie.
Potter & Hartwell (P. C.)
Pinaud, Ed.
Pearson, Effe.
Pam, Mrs. B.
Plancked, Harry (C. O.)
Puliam, Caroline (C. O.)
Plankin, Harry (C. O.)
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Pond, Dave O.
Prideau, Steve (C. O.)
Pratt, Jack.
Quartet, The.
Ryan, Mrs. T. J.
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Ridley, Henry.
Raymond, Melville B.
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Taft, Miss Billy.
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Thompson, Eph.

Trickey, Miss Coyde.
Tully, May (2).
Travers, Miss Bella.
Thurber, Marraha.
Taylor Twin Sisters.
Tollite, Gerlie (C. O.)
Ullas & Hella.
Uyatt, Miss Ida.
Van, C. A. (C. O.)
Verdi, Georgia.
Valley, Camille.
Vivian, Annie (C. O.)
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Welch, George.
Watch, C. Gilling.
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Weitherrall, Harry.
Williams, Leon.
Wilson, Harry.
Wolfe, Gracie (2).
Wyne (Fike).
Winner, Ellie (2).
Waltely & Bell.
Ward, K.
Williams, Dot.
Willing Brothers.
Winter, Banks.
Woodman, Joseph.
Wright, Mrs. Fred.
Ward, Alice (C. O.)
Williams, Arthur (C. O.)
Warren, Day & Warren (C. O.)
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Williams, Male (C. O.)
Web, Grover.
West, Ed.
Ward, Hugh J. (2).
Weston, Willie.
Westhouse, Minnie (C. O.)
Ward, E. V. (C. O.)
Wilton, Tom.
Windon, Miss Constance.
Winston, W. (P. C.)
Yates, Aubrey (C. O.)
Yarick & Lalande.
Young, Mrs. Wm. (C. O.)
Zentmeier, Polly (P. C.)
Zansig, Alfred.
Ziska, Mr.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO By FRANK WIESBERG, VARIETY'S Chicago Office.

Chicago Opera House Block.
MAJESTIC (Lyman B. Glover, mgr.).—"The Gibson Girls," new here, is the headline feature. It is a girl act, headed by Margaret Rutledge. The high kicking of two girls and the posing are about all that constitute the offering which hardly merited the position it held. Katie Barry repeated "Henry Brown" and others, scoring a hit with her eccentricities. Jewell's Manikins delighted, with wooden actors. It is a good number, with additional new figures. Charles and Fannie Van furnished the comedy of the performance. They have an excellent string of bright material and had no difficulty in creating genuine laughter. Frank Nelson and two other players presented a comedy drama called "Thirty Dollars," by Sewell Collins. It served well, especially Mr. Nelson, who is a good character actor. Leipzig is one of the best card manipulators seen here. Four Casting Dunbars showed skill in aerial somersaulting and casting. The Lulu Beeson Trio, first time here, offered a very diverting dancing number. Fredricka Raymond Trio sang operatic selections in fancy dress. May Rerdell and her "Scarecrows" had early place. The act is a combination of singing and dancing, with some acrobatics, by the two men made up as scarecrows. It can be developed and made a pleasing offering. The Moats should not attempt to sing three songs. The young woman has a low contralto voice and her singing will pass, but the young man's voice is almost impossible. Eugene and Mar were programmed as the opening number, but did not appear.

HAYMARKET (W. V. Newkirk, mgr.).—W. H. Thompson and Co., Tschernoff's Circus, The Quartet, Ward, Clare and Co., Armstrong and Verne, Bertie Herron, Keady Bros., Cowboy Quartet, Hortense Tillman, The Beano, St. Sch-bling.
NORTH AVENUE (Paul Sittner, mgr.).—Thad-eora's Dog and Pony Circus, Stubbethed Trio, Chas. Manely and Co., The Ronellos, Le-Mair and King, Matthews and Matthews, Robinson and Grant.

COLUMBIA.—Lorraine Buchanan and Co., Three Alarcons, Four Gates, Kessie and Shney, Chester and Co., Alice Van, Francis and Virginia Rogers, G. W. Barnes.
SCHINDLER'S (L. Schindler, mgr.).—Aimee Laddes' Quartet, Jim Reilly and Co., Carl, Martin and Crouch, Stevens and Waldburn, Burke and Aminta, Deunoff, and J. W. Co.
NEW CRYSTAL.—Stanton Thomas Trio, Tric O Lora, Smith and Little, Francis Royal.

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LYCEUM.—Ed. Dunkhorst and Co., Comy Smith
and "Picks," Mexican Trio, Geo. Kosure.
VIRGINIA.—Cora Youngblood, Corson Sextet,
All and Zadi, Barlow and Nicholson, Daisy Dean.
PREMIER.—James and Bragg, May Colley,
Howe and Howe, Smith and Adams, Dot Ray,
Lephoff and Foran.

PALAIS ROYAL.—Smiling Harris and Co., Van
Hoven, Leo and Sulky, Blanche Kruger, Murray's
logs, Almee Bernard, Weaver and Lambert, John-
nie Reilly.

GEM.—Musical Brains, Irene Russell, Lane and
Kuyun, Mabel Vivian, Gen Stock.

NOTES.—James and Lucia Cooper passed through
en route to Butte, Mont., where they opened this
week for Sullivan-Comline.—Albert Von Tilser,
accompanied by Mrs. Von Tilser, arrived from New
York. They will remain four or five weeks.—Jay
Hogert, the monologist, is playing over the Inter
State Circuit, having been booked throughout the
South.—Mr. and Mrs. Jack Reid celebrated their
thirteenth anniversary of their marriage in Cin-
cinnati this week.—A new moving picture theatre
opened at Dubuque, Ia., last week. Jake Rosen-
thal, manager of the Bijou in that city, is the
owner.—Law Verden and Gertie Dunlap have joined
the stock company at the Empire, Fresno, Cal.,
and will remain there all season.—The story un-
folded in the act presented here last week by
Homer Lind recently, a violent very similar which
occurred here week before last. An old physician
came all the way from California to find his
daughter who left home for unknown reasons. The
old man entered a number of restaurants, hoping
he would find her in one of the orchestras, for
some one had told him she was first violinist in a
singing orchestra. He sauntered in the Vogelsang
restaurant, and there discovered his runaway
child on the platform with other musicians. He
quickly threw his arms around her. The other
musicians understood the situation, and as father
and daughter departed they played "Home, Sweet
Home." It was one of the most pathetic incidents
witnessed in real life, and those present say it
could not be reproduced on the stage with the
same effect. In Mr. Lind's act the daughter is
discovered in the orchestra pit by her father, who
rehearses a song. The episode is coincidentally sim-
ilar.

SAN FRANCISCO

W. ALFRED WILSON, Representative.
VARIETY'S San Francisco Office,
1115 Van Ness Ave.

ORPHEUM (Martha Beck, gen. direc.).—"The
Operator," headliner; La Petite Mignon's imper-
sonations are debatable, but won a fair amount
of approval; Redford and Winchester, jugglers,
did quite well; Belle Thorne, prima donna,
another newcomer, but missed the show through
illness. Holdovers: Grace Emmett and Co.,
Jupiter Bros., Theresa Renz, and Gennaro's Band.

NATIONAL (Sid Grouman, mgr.). Week 13:
The Landers opened with a rural comedy, offer-
ing of interesting wit. There seemed was a brili-
ant. The Roland West Co., "The Criminal,"

SHORT VAMP SHOES

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farred well; Dora Bouco, violiniste, ordinary per-
former; Mozart, instrumental man, made his
stand on his ability to play two instruments at
the one time; The Abdallah Troupe won a fa-
vorable reception with their whirlwind acrobatics;
The Trans-Atlantic Quartet played a return date;
The Emery production of "Salome," with Lois
Helene, replacing Jessica Orr, held the "good-
night" position.—WIGWAM (Sam Harris, mgr.).
—Week 18: Devoid of the usual "big name,"
the program was a well-balanced line-up of
standard acts. With a well-arranged juggling
and musical number. Willie Hale and Co. held a
strong place in the novelty class; The Frederick
V. Bowers Co. submitted a musical farce, en-
titled "College Days"; J. K. Emmet and Co.
had a melo-dramatic offering, "A South Dakota
Divorce"; The Jules Levy Family were on
early, standing in good favor with instrumental
selections; Easer and Webb, two clever fun
makers of the gentler sex, played a return date,
and were warmly greeted; Tom Moore, Jack Sym-
onds and Mme. Louisa's Monkeys completed.—
EMPIRE (W. Z. Tiffany, mgr.).—Week 18: The
arrangement of the program brought out the
full value of the show. Les Bollingers, with
ring pictures, proved an interesting and enter-
taining number; Kiernan, Cole, Kiernan and Co.
carried the comedy burden of the bill with a
musical comedy entitled "The Taming of the
Beast"; Lester, the ventriloquist, was well re-
ceived, and the Victoria Four shared with Esco
liver the vocal honors; The Laurent Trio of
acrobats closed.—NOTE:—The Gaiety Theatre
closed its vaudeville season 25, moving pictures
replacing variety.

DENVER

By CHAS. LONDONER,
VARIETY'S Denver Office,
1755 Curtis Street.
(Special Wire to VARIETY.)

ORPHEUM (Martin Beck, gen. mgr.).—"Military
Octet," pleasing eye and ear. The Tom
Davis Trio in "Motoring in Mid-Air," hair-raising
sensational. A. O. Duncan, ventriloquist, passable.
Bessie Grand Opera Quartet, above the vaude-
ville average, excellent soprano and act a big
bit. Orth and Fern, reappearing, have always
been favorites. Arthur Deming had a cold, which
injured his singing. He is a black and white
logist. Rice and Elmer, comedy acrobats, fairly
pleased. More straight bar work in this act
would help it.

CRYSTAL (William Weston, gen. mgr.).—Un-
than, armless wonder, very clever. Wilfred and
"Lottie," a man and dog, quite good. Ella Wil-
son, comedy sketch, "What Happened to Brown,"
good. (Cannage and Figg, burlesque number,
funny and pleased. Clara Walters, piano tricks,
fair. Richard Burton, Ill. song.

NOTE.—The election drawing near is having
its effect upon the theatre attendance.

BOSTON

ORPHEUM.—The bill lacks a big star at the
top, but is strong and interesting, nevertheless.
Daisy Lloyd has made good and is held over.
Likewise the Four Morton, who have new songs.
Carys Wilbur has his same old sketch, "61 Pros-
pect Street," in which the title cuts no figure.
It needs some new, pointed stuff to enliven it.
Barnold's Dogs and Monkeys, with new bits of
fun, are much better than when here before.
Julian Rowe is featured, but the draw about
his boy is rather flat. The Three Keltons open
the bill in lively musical work, and Mirsky Gyni,
boy soprano, is extremely good, although quite
awkward in his gestures. He needs lessons in
stage deportment. Willy Zimmerman goes strong,
especially in his Bryan and Taft impersonations.
Annette Bingham featured week Nov. 2, Harry
Lander Nov. 9. Business big and increasing.

KEITH'S.—With Eva Tanguay absent, the
Keith bill this week lacks the glister that was
anticipated, but Bessie Wynn holds it up very
well, although she isn't Eva. Bessie has a cou-
ple of new songs, and looks stunning. Annette
Kellerman holds over, dividing her act into two
parts, which is better for the house, as last week,
everybody left after her act, while now she is last
on the bill and they stay through. She gives
a great act, a welcome addition to vaudeville.
Marie Stuart and Clayton White bring "Cherrie"
back to good applause. Melville Ella gives his
musical monolog. Lew Donnelly has some un-
usually bright lines in his new monolog. The
Artis Bros., pantomimists; The Picaro Trio, acro-
bats; and Ford and Swor are always good; Gar-
ner and Stoddard, Owley and Randall and Hearn
and Rutter complete.

PHILADELPHIA

By GEO. M. YOUNG.

KEITH'S (H. T. Jordan, mgr.). The show held
up to the class promised by the bill, the most
attractive here in months. To take the big
share of the honors of such a show is some feat,
but Irene Franklin accomplished it easily. Mon-

day Miss Franklin fairly ran away with the
show. Every song, all but one new and original.
was a hit and that "Gingerbread," a scream.
Burt Green, at the piano filled in agreeably. It
was the first showing of the act here and no
other has scored stronger. In "The Idol of the
Hour," Virginia Harned made her first appear-
ance as a vaudeville in this city. Miss Harned
was well received, as much for the novelty of
her vaudeville appearance as anything else. Her
company is mediocre. Another "first appear-
ance" was that of La Sylphe. From what has
been heard of this "Salome," something more
might have been expected. Lew Anger had his
first important showing with his new monolog,
and scored with it. No prettier sketch has been
seen in vaudeville recently than "The Wall Be-
tween," which was repeated by Agnes Scott and
Horace Wright with excellent results. Harry
Gliff, retaining nearly all his familiar ma-
terial, was as well received as ever. Kremka
Bros. closed the regular bill with their showy
hand-to-hand and acrobatic feats, well liked.
The Majestic Musical Four should have some new
selections. With talk that is at least nearly
new, the Helin Children could put over an en-
tirely pleasing number. Their singing is good
enough for any place. The boy suffers from the
usual tendency to overdo the comedy, but won
his laughs, and the pair got through nicely.
Gracey opened the show with a first-class musical
act. Irene La Tour was well liked in her fa-
miliar turn. The Ashers, singers and dancers;
Imman, a contortionist, and Fred Sanford, talk
and songs also.

FOREPAUGH'S.—One or two new acts among
the feature offerings of the week's bill gave the
show a good average and considerable class for
the prices. Business has picked up somewhat,
though it is still lighter than the show deserves.
Barry Lupino, an English character comedian, is
given the preference in the billing, but does not
like the point. Some capital eccentric dancing
enough for him through only. He does so well with
this that it seems a pity he sings or talks at all.
Fred Hurd scored with a cleverly handed bow
trick, following some ordinary tricks of magic.
Weston and Young put over their singing and
dancing act with excellent results, it being the
best of its kind yet seen at this house. Howell
did it pleased with his parodies. The Hough-
tons had some showy hand-balancing, furnishing
a good opening number. Ed Foster and his Dog
made the usual warm impression. Foster is
using a new dog "Trixie," which has all the
cleverness of the old "Mike." A sketch for-
merly presented by Foster and Kate Jackson
called "His Day Off," was offered by Eugene Wil-
worth and Edna Earle London, the couple meet-
ing with favor. The trapeze act of The Zarnes
filled in well enough as the closing number.

BIJOU (Sam Dawson, mgr.).—Desauser and
Dixon's "Big Review" needs very little fixing up
to make it rank with the most entertaining shows
offered to burlesque patrons this season. The
principal faults are found in the comic act, were
much time is wasted with dreary dialog, draggy
action and unfunny bits. With a good-looking
bunch of girls, which includes an active squad
of "bronchos" who make themselves very use-
ful throughout the show when given the oppor-
tunity, the management is overlooking something
in allowing the pace set at the start to settle
back the way it does. "The Errand Boy" need
by Billiv Van has been made into capital enter-
tainment. The interpolated "Review" adds much
to its success, and for the first time this sea-
son there appears to be something new looking
and out of the ordinary about the way the num-
bers have been put on. Al White deserves the
credit. In the matter of scoring, the chief laurels
belong to the women, all of whom fixed themselves
firmly in favor of some portion of the shown and
the average was generally high. With the ex-
ception of Clem Bevins, the men did not keep up
the average. Bevins is a clever performer, plays
the town constable with skill and understanding,
without once departing from the character, and at
no stage during the show did he fail to score
where there was a laugh coming. His "Raymond
Hitcock" bit was ably handled, though it is a
question how his reference to a recent episode
will be accepted and it is not needed. Dennis

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MAJESTIC, CHICAGO, WEEK NOV. 2.

ORPHEUM TIME TO FOLLOW.

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HAYMARKET, CHICAGO, NOV. 2.

"AMY LESLIE" (Chicago Daily News) SAID:

Majestic Has Remarkable Bill.

At the Majestic Theatre this week there is one of the most remarkable bills that handsome playhouse has put up this season and it will be hard to beat it all year, for nearly every other act is a regular headliner and some of them both novelties and sensations. Kitty Wolfe, who in spite of her Teutonic name is Scotch from her deep heather blue eyes to her twinkling feet, is a welcome prodigal daughter who has returned to the vaudeville fold and she comes finely escorted by her husband, the clever, unusual and Cohanesque young comedian, Harry Clay Blaney, and a good company which Harry has selected and a smart little farce which was written outside the Blaney family and is therefore a novelty in itself. Edward Weitzel wrote the playlet, "The Boy, the Girl and the Count," in which Blaney and Wolfe appear, and it gives to Harry that delightful young harum-scarum, Willie Die, to play under similar circumstances considerably curtailed to those which have governed Blaney's riots of popularity over the West Side. Kitty Wolfe plays Dora Darling, the target for all of Willie's wildest escapades, and together this interesting couple provide a half-hour of capital fun and much applaudable talent and art. Lucius Henderson, Dolly Truppel and Billy Hal assist admirably and there is a natty scene of some pretensions to the little farce. Kitty Wolfe is one of the brightest comedienne, story-tellers and bouffe singers in the country, and she dresses tastefully, dances, jokes and acts with equal art. Mr. Blaney is a tremendous card out West and he will build his following wherever he goes and as fast as he travels. They are exceptional vaudeville artists.

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Mullen, in Van's part, is not well fitted to the character and did poorly with it, also by the constant use of "Hell." Sam Drane created little interest as the theatrical manager, but made an acceptable bid in "The Girl from the Golden West," not a very easy bit to hand to a burlesque audience. George Betts played a straight part satisfactorily and scored one of the big hits in his duet with Anna Chandler. His "Harry Lauder" was poor. William Oswald injected very little life into the "rube" bit, losing out entirely in the face of Bevin's excellent work. The other men were unimportant and might be made less so by the elimination of the trio number in Act 2. Anna Chandler had plenty to do and did most of it well. Following the success in the duet, she scored strongly as "Fay Templeton," much better than as "Anna Held" and "Ethel Love." She sang pleasingly in both the latter impersonations, though not convincingly enough to overcome the other handicaps. A Spanish number led by her later was also deserving of praise. Frankie Heath and Maurice Wood were close contestants with Miss Chandler. Both are of the nervous, out-gut style and seemed to be having a race to out-do each other in effecting the "Tanguay" stuff. Miss Heath has an attractive appearance to help her along, leading two or three numbers capably. Her "bit" with Drane suffered from the lack of readiness of the audience to understand and the effort with Mullen, which was supposed to be from "The Wise Guy," was useless. Maurice Wood—sounds mannish—pleased in the subterfuge role and she put plenty of life and action into everything she did. The "Tanguay" impersonations came very near losing what merit it gained at the start by overdoing. One number would have been enough. The "Doo Doo" song with "Vesta Victoria" was good. No trio of principals seen along this way this season can claim anything over the Misses Chandler, Heath and Wood. May Wells, Beanie O. Bartell and one or two of the chorus girls were also given opportunity to stand out. Others in the "Review" were Alfred Varaha, as "Caruso." A voice of weak calibre was overtaken by two verses of the song. Joe Nelson led an Irish number as "Chauncey Olcott" with good results, and there was a burlesque on a Zouave drill by the men which might be made into a very useful number. It might serve as a substitute for the marriage and the drugged coffee bits. Violet Duneth adds a few of her wiggles to the Spanish number after Miss Chandler leads. Violet has learned nothing new, not even a new step, in many seasons and she might just as well

remain on the end of the line, where she is more useful. The first act has a bright finale. If it were not that the "Review" thing has been pretty well done since the "Wine, Women and Song" experiment, the "Big Review" might be classed as entirely new. As it is, it is a good show, there is plenty to it and it pleased. The business here was big and the crowded house on Tuesday, the first noticed here for some weeks, was proof that those who had seen the show were talking in its favor—the best stamp of approval.

GAYETY (Edward Shayne, mgr.).—"The Night Owls," general favor.

CASINO (Ellas & Koenig, mgrs.).—"London Belles."

TROCADERO (Charles Cronwell, mgr.).—Miner's "Merry Burlesques"; received their share.

NOTES.—Morton, Temple and Morton have left Rolie's "Knickerbockers." Ward Caulfield and Anna Driver joined. Billy Farnon and Willis and Ransley have received contracts for a number of weeks of Western time. Lee Donnelly jumped from Trenton to entertain the Pen and Pencil Club's guests at the Hotel Majestic's "Night in Bohemia" last week.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—Splendid bill. Signor El Cota, went big; Mile Chester and her statue, dog, scored heavily; Stella Mayhew heads and received several encores; Gus Edwards' Kountry Kids got off fairly well in their dancing and singing number; Thos. J. Ryan-Richfield Co., "Mag Hag-gerty's Reception," proved good laugh getters; Ruby Raymond and Co., good s. and d., but some of the talk is poor; The Nine Keinos certainly are the big hit; their "Risley" work had the audience gasping.—**NEW MONUMENTAL** (Montague Jacobs, mgr.).—The Empire Show, with Roger Imhof, chief fun maker, and an excellent farce, "Casey's Alley"; Suzanne Corinne, John A. West, N. Montabro and Miss Lindner added to the quality of the show.—**GAYETY** (W. L. Ballauf, mgr.).—"In Zululand" in the title of the piece used this year by "The Morning Glories." It is in three acts and makes good.

JOHNNY MEYERS.

CAMDEN, N. J.

BROADWAY (John C. Peebles, mgr.).—One of the best bills yet offered. Hill, Cherry and

Hill started the show strongly with comedy cycling; Four Lobias, pleased with singing and dancing; Swan and Bamard showed their acrobatic comedy turn; Omega Trio, German sketch; "A Night With the Poets," headed by Clinton Lord; Arthur Rigby, monolog, and Hart's "Rais Dears" made up an entirely pleasing show.—**NOTE**.—Alterations are being made to the entrance.

G. M. YOUNG.

CINCINNATI

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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—Six of the eight acts require a full stage, so that long waits interfered and made the bill draggy. Emerin Campbell and Co., in "Two Hundred Miles from Broadway," well acted and liked; Amoros Sisters, gymnasts, clever; Collins and Brown, German comedians; Silbon's Novelty Circus, good; Kennedy and Rooney, old act, but went big; Claude Gillingwater and Co. offered "A Strenuous Rehearsal," good for laughs; Ray L. Royce, same act as presented here some years ago; Tony Wilson and Mile. Heloise, acrobats, very good.

STANDARD (Frank J. Clemens, house agent).—Scribner's "Big Show" has the city talking about the clever performance this company is giving. A chorus of eighteen of the best looking and best costumed girls seen here in a long time materially assist.

PEOPLE'S (James E. Fennessey, mgr.).—"Miss New York, Jr." in a two-act musical comedy, the same seen last season. Of the olio numbers, the Still City Quartet and The Esterbrooks were the best liked.

AUDITORIUM (Sunday rehearsal 10).—Zene Reeves, dancer, fair; Felton and Haines, bag punchers, good; Berrian and Mackin, comedians, good; Casod and Deverne, fair.

DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Gladys Middleton, character singer, good; Kurtis and Runsee, trained terriers, clever exhibition; Merritt and Love, comedians, pleased; Electro and Co., electric wizards, great.

F. E. W.

DULUTH, MINN.

BIJOU (J. L. Maitland, mgr.).—Royal Musical Five, excellent; Blockson and Burns, burlesque

equilibrium, pleased; Holmes and Holliston, sketch, good; John Birch, much applause; Herbert Cyril, songs, good.—**NOTE**.—Nellie Dolg has been appointed treasurer of the Bijou through illness of Mrs. Isadore Silver.

ABE.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Quaker City Quartet, hit; Christy and Willis, good; Mildred Hanson, pleasing; Alf. Camm, fair; Chantrell and Schuyler, fair.—**RIALTO** (F. W. McConnell, mgr.).—Claude Thardo, Laura Nolan, Essie Booth, Sue Dale, Trizle Bennett, Ed. Eastman and Frank Bacon, excellent bill.

J. M. BEERS.

EL PASO, TEX.

MAJESTIC (Frank Rich, mgr.).—Holmes and Holmes, musical; The Hogans, comedy sketch; Adler, impersonations; m. p.—**Buffalo Bill**, 24, good matinee but poor business at night.

F. W. CAMPBELL.

FAIR RIVER, MASS.

SAVOY (Julius Cain, lessee and mgr. Wm. Morris, Inc.).—Watermelon Girls and Minstrel Maids, s. and d., a hit; Laporte and Norman, aerial artists, well applauded; Philbrook and Reynolds, pleased; Palmer and Lewis, excellent; Musical Rimpous, good; Thos. Meegan and Willard Blumore and Co., comedy sketch, very good; Jack Boyce, raconteur, good.—**BIJOU** (Louis Boss, mgr.).—M. p.; Gordon and Shackron, colored, excellent; Jas. Barron, Irish comedian, good; Coden and Beal, s. and d., good; Price and Steele, acrobatic, excellent; The Roman Trio, comedy sketch, hit; Leouira Le Mar, comedienne, good; People's Stock Co., comedy sketch, good; Miss Briscoe, songs, pleased.—**PREMIER** (Louis Boss, mgr.).—M. p.; Bertam and Broadway, acrobatic dancers, good; Jas. Millady, Irish comedian, good; Wm. Barrymore and Co., comedy sketch, applauded; Doll and Borden, jugglers and musical, excellent; The Three Settlers, colored trio, very good; Miss Carey, songs, pleased.

PHITAN (Fred Hooper, mgr.).—M. p.; Bonhath and Jones Co., comedy sketch, excellent; Della Ross, acrobatic dancing, good; Hall and Pray, musical artists, a hit; Aldor Fountain, Ill. songs, pleased; Wm. Sun Soule, songs, good.—**PLEASANT** (James Mason, mgr.).—M. p.; Paul and Emma Deano, s. and d., good; Fay Davis, Ill. songs, pleased; Mason and Doran, light over.

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GARRICK (A. Sablosky, mgr.).—Kennedy and Kennedy, s. and d., good; Etting Slaters, s. and d., scored; Lake and Sorge, pleased; Adolph Adams and Co., impersonators, good; Margo's Marionettes, very good; Akins and Fortune, vocalists, good; Hickey and Nelson, comedy acrobatics, funny.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Robert Hillard and Co., excellent; Conroy, Le Maire and Co., comedy sketch, well received; Ryan and White, clever dancers; 3 Renards, aerial, good; Wyman and Lewis, pleased; Josephine Sabel, comedienne, pleased; The Savardes, equilibrista, usual Japanese juggling, fair openers.—FOLEY (Joseph E. Pine, mgr.).—"The New Century Girls," good pieces and olio.—COLONIAL (Chas. E. Ball, mgr.).—M. p. and Till's Marionettes, Tony Hart, Frank Harmer, Kathleen Potter, Wise and Hanson.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Marr and Evans, good; Ida O'Day, pleased; Frank Richards and Louise Montrose, fair; Ward and Curran, repeated former success; Van Camp, amusing; John Stanley and Mabel Russell, breezy act, good imitations; "Our Boys in Blue" scored big hit, splendid drilling with effective stage setting.—GRAND OPERA HOUSE (Reis and Appell, mgr.).—M. p. and Buckle and Anderson, Marie Laurent, Pike Brothers, Catharine Gibney.—NEW BIJOU (direction S. Lubin).—M. p. and Nelson, Collins and Welch, Earle and Bartlett, William S. Dutt.

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ORPHEUM.—Week 10: Hillman Trio, wire, great; Eugene and Willie Howard, ovation; De Silver Sextet, good; m. p. and Curran, excellent; Misses Hengler, s. and d., clever; Willson Brothers, fine; Ethel McDonough, well rewarded.—STAR.—Laura Jeffry and Four "English Rockers," headliner, clever; Fanny Frankel, singer, very good; Palfrey and Hoefler, cyclists, hit; Sam and Ida Kelley, good; Kenyon and Healey, well received; Mme. Kessley's Marionettes, excellent; Eddie Roewich, ill. song, very good.—PANTAGES.—Ferra, headliner, attraction; Three Whitman Sisters and Willie Robinson, decided hit; Sam Collins, comedian, well received; Graham, Dent and Co., very good; Van Bros., musicals, hit; Frank's Educated Mules, excellent; Arthur Elwell, ill. song, good.

SIOUX CITY, IA.

ORPHEUM (David Beeher, mgr.).—Wilfred Clarke and Co. kept house laughing; Les Salvagis, dancers, graceful; Melville and Stetson, good; Bernard and Seeley, piano, s. and d., pleased; Saddle Sherman, characterization, enjoyable; Espe, Dutton and Espe, good acrobatic.

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COLUMBIA (Middleton & Tate, mgrs.).—Ezra Knodall's sags are legion and laughable likewise. Keane and Bristow win applause in "A Trial Marriage"; Clifford and Burke, blackface, good; Hyman Meyer, at the piano, is an entertainer; Mr. and Mrs. Franklin Colby have a mystical, electrical, musical bit called "Kimo," and Van Cleve, Denton and "Pete," quick return; Joe La

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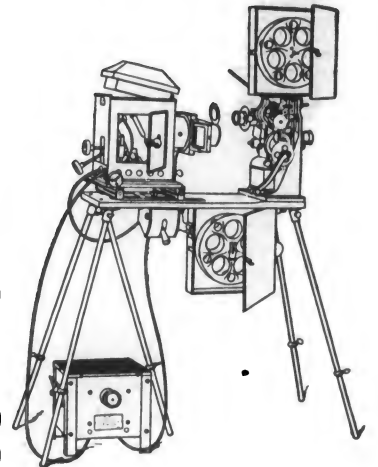
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POLES (C. C. Middle, mgr.).—Marcello, good; Conkey and McBride, comedians, several encores; Bert Coote and Co., "A Lamb on Wall Street,"

well presented; Gray and Graham, "The Musical Bell Boy and the Maid," well liked; Joseph Hart's Co., in "Dolly Pickle's Pets in Pettand," hit; Lillian Shaw, comedienne, very good; Capt. Winston's troupe of sea lions, clever and take well. W. M. SHERMAN.

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ORPHEUM (Sam Murray Co., directors, H. S. Carter, res. mgr.).—La Estela, Spanish dancer, assisted by Senor Garcia, fine; Talsa, character changes, interesting; Robush Childress and Co., musical playlet, clever; Omaha and Co., illusionists, mystifying; Harry and Bayless, comedy s. and d., good. —SCHULTZ OPERA HOUSE (Sachs Amusement Co., lessees, Emmet T. Ely, mgr.).—Brindamour, lampoon, king, marvelous; Collins and Jewell, musical, good, Elsie Musical Four, child over, repeats success; Waitbour Troupe, bicycle act, full of good, clean comedy and clever trick; Lillie Brown, Irish comedienne, good; Catherine T. and the Dixie Girl, good, Les Theatrons, troupe act, good. F. M. HOOK.

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Specially engaged by P. G. Williams to play his two theatres for Election Week (COLONIAL Theatre, Broadway and ORPHEUM Theatre, Brooklyn) by permission of Klaw & Erlanger and Flo. Ziegfeld, Jr.

LEO CARRILLO

If you want a cartoon for that Anniversary Advertisement, communicate with me, care VARIETY

THE CARTOON IS THE THING

PAT CASEY did this booking.



Trade Mark

BIOGRAPH FILMS



Trade Mark

RELEASED NOVEMBER 3d, 1908

"AFTER MANY YEARS"

The Prophetic Hope of a Faithful Wife.

The Biograph Company here presents a subject on the lines of Enoch Arden. John Davis is seen bidding his wife and infant child a tearful adieu on the eve of the sailing of his ship. Caught in a terrible storm in the Pacific Ocean, the vessel is wrecked and all on board are supposed to have been drowned. What a blow this was to the young wife, but something in her heart tells her that her husband still lives—and, in truth, for we see the poor shipwrecked mariner cast up by the seething sea onto a desert island in the Western Ocean. Here he spent seven long, weary years, worse off than De Foë's famous hero, "Robinson Crusoe," for he at least enjoyed the companionship of "Friday." Now and then a distant sail would come into view and fade away again from sight, being too far off to see his signals of distress. His only solace was the picture in a locket of her who was waiting, ever hopeful of his return. Although she finds her lot arduous, the care of a child being an exacting responsibility, she has repeatedly rejected the suit of Tom Foster, her husband's friend. But, no, that intuition tells her that her John will return, although it seems at times she hopes in vain. However, her prayers are at last answered, and a boat is sent from a passing ship to his rescue. Returning home unannounced, the sight that greets him freezes his blood, for there he sees his wife and Foster walking through the garden, accompanied by the child. He at once concludes that he has been forgotten and his place taken by his friend. His soul is at first filled with revenge and he is about to strike Foster down—but, no, she is happy. She thinks him dead, and why not let it be so! So he slinks back into the foliage, intending to go away forever. They pass into the house, leaving the little one playing on the lawn. He cannot resist folding the child—his child—to his heart. From her he learns the truth as the mother returns from the house, and two faithful souls are once more united never to part.

LENGTH, 1088 FEET

RELEASED NOVEMBER 6th, 1908

"THE PIRATE'S GOLD"

Singular Disinterment of a Sea-Robber's Loot.

This is probably one of the most thrilling subjects recently produced by the Biograph Company, the situations being of such tense nature as to grip the spectator throughout. Young Wilkinson is leaving his dear old mother for a journey to seek his fortune in a foreign clime. Now the little cottage is situated near the coast and the waters of the sea have been infested with a band of gold-thirsty pirates, who pillaged every ship that came their way. Having successfully perpetrated one of their nefarious exploits, they are struck by a storm and are forced to put out from their foundering vessel in a small yawl. Thrown up on the coast by the voluminous waves, they disembark—there are three of them, the chief and two underlings. A contention arises over the division of the spoils and the two turn on their chief, who strikes down one of them at once, but is stabbed in the back by the other, whom he afterwards strangles. Gathering up the treasure he struggles along, his life's blood oozing from the wound inflicted by the mutinous pirate, until he comes to the cottage of Mrs. Wilkinson. He begs her to hide the gold, which she does by dislodging several bricks in the fire-place and placing the treasure behind them. This is hardly done when the pirate chief drops dead from loss of blood and the poor old woman is felled by lightning. What a sad home-coming it is for the son, after his success abroad. A year later, however, we find him a happy bridegroom, but eight years later he is taken ill, with nothing in store for his wife and little one. The process server has seized his effects and dependently he goes to the kitchen to put an end to his unendurable existence. The good wife, suspicious, follows, and as he puts a pistol to his head she strikes his arm, causing the bullet to crash into the fire-place, splintering the bricks and disintering the hidden treasure.

LENGTH, 996 FEET

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Those interested in the company hold options upon a number of theatrical properties which can be made to yield a handsome financial return upon the capital invested, only provided that that capital is promptly supplied. Stock is sold at \$100 a share and among those who have already subscribed for blocks are:

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